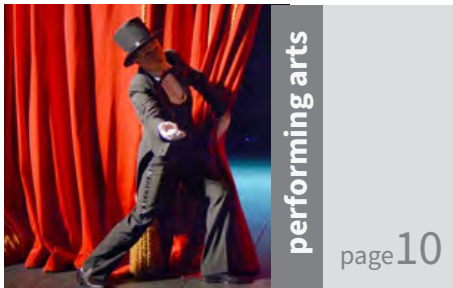


Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana



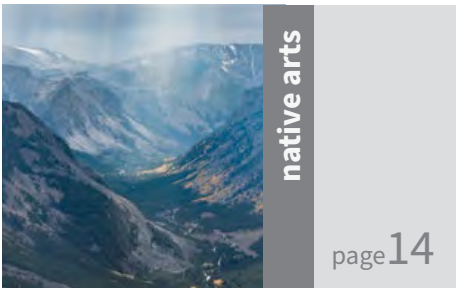
literary arts

page 7



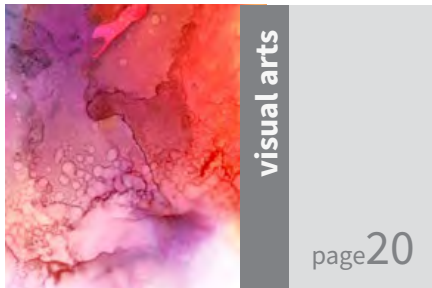
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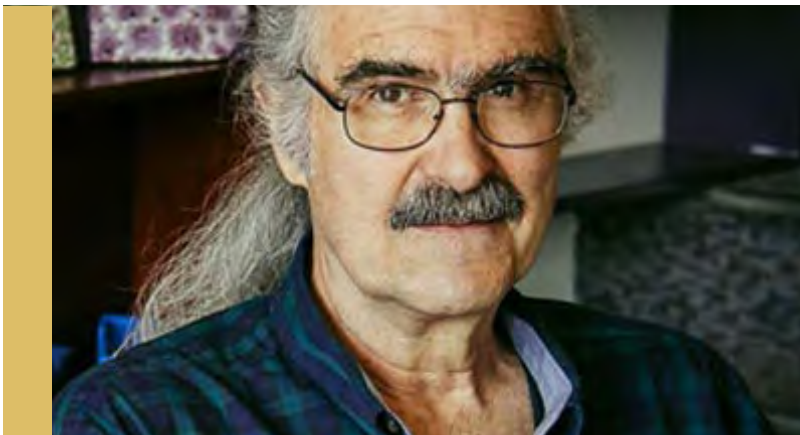
native arts

page 14



visual arts

page 20



Montana Poet Laureate Mark Gibbons. Photo courtesy of Mark Gibbons

Montana Home Ground

Home is where the heart is ...
there's no place like home ...
where seldom is heard a discouraging word ...
wish I was homeward bound.

Read more, page 7



Western Painting by Bob DeWeese. Courtesy of DeWeese Family Collection

Bringing Modernism Home

Discover how Montana Modernists expanded local perspectives on culture, social issues and nature, resulting in a lasting influence over Montanan identity and the interpretation and inspiration of home ground.

Read more, page 20



Image by MAPS Media Institute

BIG NOMINATION news to share!

If you watch the five MAPS student films nominated for the NATAS National High School Student Production Award, you will feel their deep Montana roots.

Read more, page 10



Liz Chappie-Zoller Painting. Photo courtesy of Liz Chappie-Zoller

Apply Now to Become a MAP Artist

Liz Chappie-Zoller has been a Certified Montana Artrepreneur Program (MAP) Coach and Certified MAP Artist for the better part of a decade. Learn about her experiences and the top ten reasons she believes you should become a MAP Artist.

Read more, page 26

Statewide Art News



We need panelists!

Ever wondered how the Montana Arts Council assesses grant applications?

With the help of people like you. If you have professional or career arts-related experience and have a passion for helping support Montana artists and arts organizations, you are who we're looking for. Panelist commitments include orientation training, reviewing applications, submitting online comments and scoring, and attending a 2-day panel review in mid-April in Helena. Hotel, meal and mileage reimbursement will be provided for non-Helena residents. Send an email letter of interest along with your bio/resume to mac@mt.gov.



Tatiana Gant
Executive Director
tatiana.gant@mt.gov

As we greet the new year, we’re still basking in the glow of seasonal get-togethers, enjoying music, food, gifts given and received, and renewing traditions of family and friendships. The holidays are a time to celebrate at home, return home, or fill a new home with light and life. The place or places we call home connect us, and short days of winter often spotlight wherever it is we consider our home ground.

So it is with many of the artists and organizations appearing in this issue. We’re announcing three new inductees into the Montana Circle of American Masters, which honors outstanding practitioners of traditional arts—arts used for generations to build, furnish and enrich our homes, workplaces and other spaces.

Art can find a home anywhere, and increasingly it can be found online. Jennifer Woodcock-Medicine Horse, instructor in MSU’s School of Art, as well as Department of Native American Studies in the College of Letters and Science and Gallatin

“The holidays are a time to celebrate at home, return home, or fill a new home with light and life.”

College, has received an exciting grant to build a virtual home for contemporary Indigenous arts and artists. And modernism, the exciting 20th-century movement which had a strong foothold in Montana, has a home of its own in Billings, through the Yellowstone Art Museum’s *Montana Modernists: Shifting Perspectives on Western Art*.

Home ground can be an inspiration for new work or a springboard for a career. For one born-and-raised Montana woman, Kathy Weber-Bates, home is Missoula—and a tiny island in the south Pacific. And Reggie Watts—comedian, musician and bandleader performing on TV and stages worldwide—first honed his craft in the Great Falls of the 1980s.

For poet laureate Mark Gibbons, home has been less permanent as a place than as an idea we take with us, and that’s okay, if complicated. Meanwhile, the Montana Performing Arts Consortium and Billings Symphony have both recently become homes for new directors who’ll bring exciting visions to Montana’s live performance scene.

Winter’s not done with Montana yet, I’ll bet, and there may be many days ahead tending our home fires before the warmth of the coming spring. And home, as it turns out, happens to be a good place to reflect, recollect and especially, to create.

Nominations for Montana’s Next Poet Laureate to Open Soon

Every two years, Montana selects a poet to represent Big Sky Country through their work, interpreting life here through their words and insight. This spring, the Montana Arts Council will begin the process of selecting our next poet laureate, and the first step is your nomination! Any member of the public may nominate a qualified poet for consideration. A panel appointed by the Council will make recommendations from those nominated to send to the Governor, who will appoint the Poet Laureate.

To learn more about Montana’s Poet Laureate and the selection process, visit https://art.mt.gov/poet_laureate.

State of the Arts Welcomes Submissions

State of the Arts welcomes submissions of photographs, press releases and newsworthy information from individual artists and arts organizations.

Next deadline:
The deadline for submissions is Feb. 24 for the spring issue (April-June).

Please check with the Montana Arts Council for reprint permission.

Send items to:
Montana Arts Council
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Helena, MT 59620-2201
phone 406-444-6430
fax 406-444-6548
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Emily Wolfram near Pinchot Pass, Kings Canyon NP. Photo by Dorian Antipa, courtesy of Emily Wolfram

Meet Emily Wolfram,

The Montana Performing Arts Consortium’s New Director

It can be hard to make time for nailing that tricky section of a Bach cello suite when you’re suiting up for ice hockey at the rink on the hill. At least, that’s what life is like for Emily Wolfram.

The board of the Montana Performing Arts Consortium has just announced that Emily will be its new executive director, and she brings a lot of experience to the position along with a life that’s informed by a wide range of pursuits in all seasons.

Emily’s career includes time in Hartford, Connecticut, where she taught cello and served as the marketing and communications administrator for the Hartt School Community Division, which teaches music and dance for artists of all ages. She next moved to Chicago in 2014 for her role as director of admissions and finance at the Western Springs School of Talent Education and the Naperville Suzuki School, a prestigious Suzuki school for music instruction. While there, she played with the Symphony of Oak Park & River Forest.

Montana finally got its hooks into Emily in 2016, when she arrived with her husband, bassoonist Dorian Antipa, who had been appointed principal bassoon for the Great Falls Symphony Orchestra and the Chinook Winds. Emily maintains a private teaching studio and performs with the Great Falls Symphony, Billings Symphony Orchestra and the Helena Symphony, in addition to her leadership role with the Consortium.

As for those outside activities? Many truly are outside, including finding good lines up rock faces and down snowy backcountry slopes. Emily’s also an avid hiker and gardener, and sometimes manages a bit of knitting in between chasing opponents on the ice.

Vice President Jill Dostert Wagner of MPAC stated: “We are so excited to have Emily as part of our team. Emily’s experience in the arts will greatly benefit MPAC as she spearheads the Consortium this upcoming January in Fort Benton.”

Welcome to your new role, Emily. Montana’s fortunate to have you at the helm of this great arts organization.



It’s Grant Application Season

You’re invited to apply: Our Public Value Partnership and Statewide Service Organization General Operating Support grant applications will be available in early 2023. The deadline for submissions is March 15. Applications for AISC Residencies are due March 15 and for AISC Experiences, April 5 (see page 25 for more details). For more information visit <https://art.mt.gov/pvp> and <https://art.mt.gov/sso>.





A finely detailed wild-rose motif caps the horn of a recently finished saddle by MCAM honoree Marc Brogger. Photo by Eric Heidle

2023 Montana Circle of American Masters Recipients Named

Folk and traditional arts spring from the needs of a community. Beyond being utilitarian, though, the work of quilters, saddle makers, blacksmiths, parfleche makers and weavers are also documents of who we are as a culture. But because of their utility, these works are often relegated to status of “mere” crafts. So, to celebrate Montana’s heritage and showcase the folk arts, the Montana Arts Council founded the Montana’s Circle of American Masters in the Folk and Traditional Arts program. It recognizes Montana folk artists for artistic excellence in their work, along with their help in preserving the state’s cultural heritage. The visual folk and traditional arts include fine handcraft and decorative arts that are indigenous to a community (ethnic, geographic, linguistic, religious, occupational) or family. They reflect the aesthetics and values of the community in which they arise and are often symbols of a group’s identity.

This year, we’re proud to announce three new additions to the Circle: saddle maker Marc Brogger of Three Forks, blacksmith Glenn Gilmore of Corvallis and segmented woodturner Terry Hill of Great Falls.

Marc Brogger is a master in his craft who has built over 900 saddles since the inception of his career in 1981. He is well respected in the Western community for his intricate leather work and flower stamping and uses his skills to fashion elegantly hand-tooled saddles, bridging art and utility. His interest in leather work was sparked at a young age by his father’s relationship with saddle maker Ray Holes. After college, he served a three-year apprenticeship with Jim Lathrop, a well-known custom saddle maker. Brogger then worked for Dale Harwood of Shelley, Idaho, and received guidance from Don King, of Sheridan, Wyoming. After working for Three Forks Saddlery, he struck out on his own. Since then, he has built saddles on an entirely custom basis for clientele as far away as Austria. His daughters and wife are passionate horsewomen, which greatly influences his work, and his place in the Western community drives him to continue to make his living building saddles.

As **Glenn Gilmore** states, working with 2300°F metal, feeling the sweat on his forehead, and witnessing the scale falling from the steel as he shapes it have all been the big part of his life. Gilmore’s inquisitive nature and eye for design were fostered from a young age;

while traveling, his parents encouraged him to observe and question the processes and mechanics that produced the world around him. This support ultimately catalyzed his desire to create visually pleasing and functional architectural metalwork, using as he says, his eyes, mind and hands. He began blacksmithing in 1974, and since 1985, has worked exclusively as an artist-blacksmith after receiving his diploma in forging and metal design from the International Teaching Center for Metal Design and completing an apprenticeship with artist-blacksmith Manfred Bredohl at the Vulkanschmiede Aachenthe International Teaching Center for Metal Design. Glenn has over four decades of experience passionately creating blacksmithed (or “forged”) art, and today, he continues to create exquisite, custom works—from fireplace screens to stair railings—for clientele across the nation.

Terry Hill began woodturning in 2009 after taking a segmented wooden bowl class taught by Rich Charlson, Montana Circle of American Master’s honoree. During the class, Hill thought to himself, “This is a lot of fun.” For the following six months, Hill and his son, Ben, continued working closely with Charlson. Today, Charlson laughs, stating, “Some aspects of his work might even be better than mine.” When asked where he gets his inspiration while planning bowl designs, he shared that project ideas will wake him in the middle of the night or the wood itself will speak to him; while turning, Hill seeks to accentuate what “God has already given us,” and adapts his approach when the wood “needs something else.” Hill excels at crafting pieces that represent his experience as a fourth-generation Montanan and his decades as a game warden for Montana Fish Wildlife and Parks; he and Ben specialize in building pieces that depict natural scenes, wildlife, ranching and farming. The Hills are known to serve the community through offering segmented turning classes and guidance, in addition to donating works to be auctioned for those in need of medical bill assistance.

A ceremony to honor this year’s Montana Circle of American Masters recipients will be held May 19 at the Montana State Capitol in Helena. The public is invited to attend and help celebrate the work of these fine craftsmen. Visit <https://art.mt.gov/mcam> for full details as the ceremony approaches.

Congrats...

Deborah Butterfield Receives Sculpture Magazine's Lifetime Achievement Award



A Guggenheim Fellowship and National Endowment for the Arts grantee as well as a Montana Governor's Arts Award honoree, Bozeman sculptor Deborah Butterfield has been named by Sculpture magazine as its 2022 Lifetime Achievement Award recipient. 2023 will mark 50 years since Butterfield earned her MFA from UC Davis, and her work has been earning admirers and followers all that time. Her sculptures of mares, whether constructed of driftwood, discarded farm machinery, or bronze cast from found objects, uncannily capture both the power and poise of horses without resorting to traditional monumental poses of heroic statuary. Deborah's horses project balance and grace and a sense of quiet watchfulness, and her ability to accurately sketch equine anatomy with so few strokes of found material lends them both uncommon presence and lightness of spirit.

Congratulations to Deborah Butterfield for this well-deserved honor. Sculpture's cover feature on Deborah can be read here: <https://sculpturemagazine.art/deborah-butterfield-it-all-adds-up/>.

Sean Chandler Receives Prominent Art Fellowship



Aaniiih Nakoda College president and Montana Arts Council member Sean Chandler is one of five Indigenous artists to receive the Eiteljorg Contemporary Art Fellowship for 2023. The Fellowships, awarded every two years by the Eiteljorg Museum of American Indians and Western Art in Indianapolis, grant each recipient \$50,000 in unrestricted funds; the museum will also display and purchase examples of their work for its permanent collection. Sean's work involves abstraction in response to his life in eastern Montana and the fraught history of colonialism on traditional lands there.

Congratulations to Sean Chandler for this prestigious recognition of his work and its importance in telling the full story of the place we now call Montana. To learn more about the Eiteljorg Fellowships, visit <https://contemporaryartfellowship.eiteljorg.org/>.

Wylie and the Wild West Release New CD



Montana favorites Wylie and the Wild West have released *Bunchgrass*, a new album of Montana originals and reverent covers capturing the life and times of the Hi-Line. Fronted by Conrad-area rancher, guitar picker, yodeler (and Montana Arts Council member) Wylie Gustafson, the Wild West evokes the strong tradition of cowboy crooners in the vein of the Sons of the Pioneers but mix in elements of Buck Owens and the Bakersfield sound, the twang of Chet Atkins, and—just maybe—a touch of the Ramones. Grass-fed and Chinook-driven, *Bunchgrass* sounds a lot like a dance at the town hall, the last go-round on a Sunday afternoon, and a stiff breeze off the Front all rolled into one.

Humanities MONTANA

Humanities Montana is seeking a new executive director and over the next months, the board of directors will be conducting a search. During this transition period, Kim Anderson, retired Humanities Montana director of programs and grants, will serve as interim director. The job announcement will be shared in the coming weeks.

Humanities Montana would like to thank Randi Lynn Tanglen, who has served as executive director since June 2020, providing critical leadership throughout the pandemic. The board is grateful for her service and wishes her all the best in her next endeavor as vice provost for faculty affairs at the University of North Dakota.

If you have any questions, please direct them to Carla Homstad, chair of the Humanities Montana board of directors.

In Memory of...



Former MAC Executive Director David Nelson (right) with then-Governor Ted Schwinden

David Nelson's Tireless Advocacy and Passion for the Arts Will Be Missed by All Montanans

On October 1, the Montana Arts Council lost one of its own. David Nelson was just the second full-time executive director of the Montana Arts Council, and many of the Council's programs and services as we now know them are the result of David's vision and dedication.

Raised in St. Charles, Illinois following his birth in 1940 to parents Paul and Lois Nelson, David's sense of civic engagement began early; he earned the Order of the Arrow in the Boy Scouts of America while excelling in school sports. A football scholarship brought him to Big Sky Country for the first time, where he played for Eastern Montana and served in the Army Reserve.

In 1971, David became the director of the Yellowstone Art Center, now the Yellowstone Art Museum. Following his tenure there, he was hired to direct the Montana Arts Council, and was instrumental in creating many of the agency's most successful programs in more than 20 years of service to the state.

Perhaps no one can appreciate David's contributions to the arts in Montana better than Arni Fishbaugh, who succeeded him as the Montana Arts Council's executive director. "Dave Nelson was the architect of the very esteemed state arts council in Montana," Arni explains. "During his tenure, the agency developed its signature arts education residency and rural arts programs. The Governor's Arts Awards, Percent-for-Art, First Book programs, as well as a variety of funding programs geared to arts organizations and individual artists were established under his tenure." Arni goes on to note that David's influence and vision extended well beyond Montana's borders, even as he was building a robust arts infrastructure here at home. "Dave was also one of the founders of the Western States Arts Federation (WESTAF), a regional arts organization serving the 12 western states, and he was heavily involved in the National Assembly of State Arts Agencies."

David's contributions are respected by colleagues from fellow Montana arts organizations as well. Margaret Kingsland served as executive director of the Montana Committee for the Humanities (now Humanities Montana) from 1973-1995, and worked closely with David during much of that time. "We traveled many thousands of miles together," Margaret says of road trips she and David shared

while crisscrossing the state promoting the arts. He spent many of those trips building Montana's arts infrastructure, and Margaret notes that David had a remarkable capacity for attachment and affiliation. "David was really good with the legislature; he was very knowledgeable about the workings of state government." Margaret also describes David as a futurist and early adopter of new technology who embraced new ways to bring arts and people together. Citing the photo which accompanied David's obituary in the Missoulian, which shows him perusing the latest news on his cell phone, she says, "That's Dave. He loved technology and was always contemplative."

David was a driving force behind Montana PBS, serving on its board for more than 16 years, and contributed to the Lewis and Clark website designed to help visitors navigate the bicentennial celebration of the Corps of Discovery's time in what is now Montana. He received numerous honors and awards during the course of his career and for his many contributions to the arts, David was named a recipient of the Governor's Award for Lifetime Contributions to the Arts in 1999.

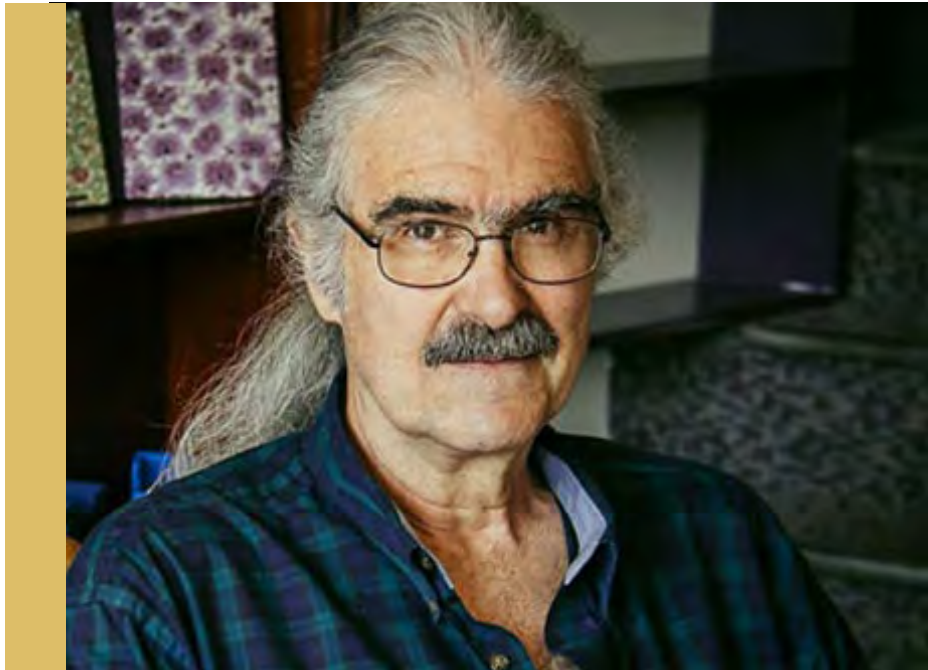
David Nelson's tireless advocacy and passion for the arts will be missed by all Montanans, both for the work he accomplished and for who he was. "He was a full-spirited person," Margaret Kingsland observes. "He was an open person and such good company."

Arni Fishbaugh points to the many benefits of David's considerable legacy which citizens of Montana continue to enjoy today. "His work in Montana created a solid foundation on which to establish the economic impact, the education benefits and the community-building capabilities of the arts in every corner of Montana."

The Montana Arts Council wishes to thank David Nelson for his vision, stewardship and love for the arts and for his adopted home of Montana, and we're proud to carry on the work his richly led life was devoted to.

A 2023 celebration of David's life will be announced at a later date for friends and family, and contributions to the arts in his memory may be made to The Dominican Institute for the Arts through his dear friend Sister Joeann Daley at www.diartsop.org.

Montana Poet Laureate Mark Gibbons



back from when I lived there. From the dirt forts up on the hill above my house to the polluted river we flushed our toilet into; how the weather dictated our lives; the railroads and the hobos and the bears in our garbage and fruit trees; biking dirt roads up Petty Creek and hiking Fish Creek; putting up hay in the Ninemile; and going to school for 12 years with the same kids, then visiting them 60-some years later there for a reunion. That brief list just scratches the surface and blows my mind. It’s enough “home ground” for a lifetime, yet I was only 17 when I left that home.

I got married at 18, which creates a whole ‘nother kind of “home ground” where new soils were tilled and seeds were sown, nurtured and grown. That place exists in a space inside and between the two of us: an agreed-upon pact, a promise, a commitment, a partnership. That ground we’ve taken everywhere we’ve lived from Alberton to Missoula back to Alberton then to Augusta over to Pablo and then back to Missoula where we’ve resided for the last 25 years. The longer you stay in one place, the more friends and stories you make. Those are the building blocks of “home.” And the longer we are anywhere, the closer and deeper we see it, so every time we leave a place where we’ve lived for years, we leave “home,” and there’s always a degree of homesickness or loss that we feel.

Recently we had to move from the “home ground” we’d lived on for the last couple decades. That uprooting has forced us into reexamining our take on “home ground.” The older we get the more settled we become, so we got used to being in that physical “home.” Yes, a physical home is important, shelter is essential, but the truth that displaced people know all too well is that “you have to find ‘home’ inside yourself.” Indigenous people believe the “ground” can’t be owned. Tribal people respect all life and recognize their kinship with all things. They share with and care for each other. They practice gratitude. Nothing else makes better sense in this existence (which actually makes very little sense at all).

Poets are accused of being morose because they often write about sadness and death. Guilty as charged when it comes to writing topics. Death is the ultimate question with an inevitable answer, and the acknowledgment of suffering and sadness helps us face them and appreciate their absence that much more. I guess denial is a viable choice, but ignorance embraced is no match for fear. The only cure for fear is love. The best recipe for happiness includes the love of sadness. Balance is the yin-yang of it all—for every action there is an opposite and equal reaction. It makes us whole, and that’s where “home ground” is found.

Home Ground

By Mark Gibbons

What does “Home Ground” mean to me? Well, we don’t have enough time or room to fairly cover that one. It’s one of those places, states or meanings I’ve been contemplating all my life. *Home is where the heart is... there’s no place like home...where seldom is heard a discouraging word... wish I was homeward bound.* Years ago, I noticed in my writing that if a poem didn’t have the word “dream,” it usually included the word “home,” often in the last line. I believe “home” may be our most sacred concept. Of course “mother” is right up there, too. But “mother” and “home” may actually mean the same thing to me. They’re both ideas involving love and security—that oneness I feel we all yearn for.

So we take “home” with us wherever we go. Still, we do grow attached to places, the “ground” we live on, yet, ultimately, we take the ground with us, too, if we spend enough time there in that place for it to take on the powerful association of “home ground” inside us. The first 17 years my “home ground” was Alberton, that house I grew up in and all my memories there. It was such a small town, it seemed like everyone was part of my family. And I think of all the places I went to and came

The Home Ground

Why don’t you write more happy poems?
—for Stephen Dunn

Happiness can’t be appreciated
without acknowledging sadness.

Sadness exists because it is
the awareness that happiness dies.

Sadness knows. It waves goodbye,
but hopes the night might magically

recharge the heart and somehow
start seeking happiness again,

smile, take pleasure in beauty,
laughter, our known world, the eternal

spin of work, mystery, and love
which always returns us eventually

to our home ground, the bittersweet
reality of this, our myths created to

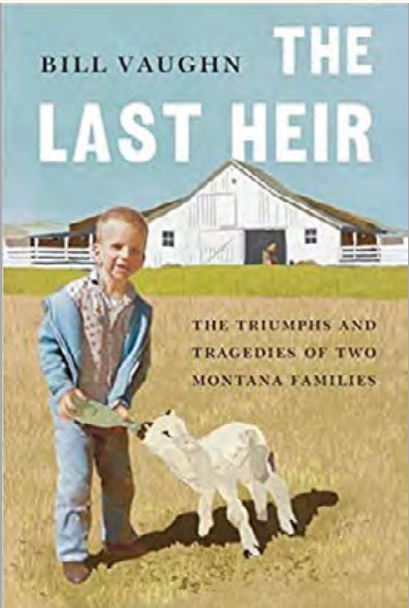
distract, teach, entertain, shift attention
away from the omnipresent pain

of not knowing and knowing deep
in our bones, that at the core of it

we are alone together in this shit,
always lost on the highway to Heaven,

found again on the stairway to Hell—
sadness, a simple nod at the truth.

— Mark Gibbons, Winter 2022



The Last Heir: The Triumphs and Tragedies of Two Montana Families

by Bill Vaughn

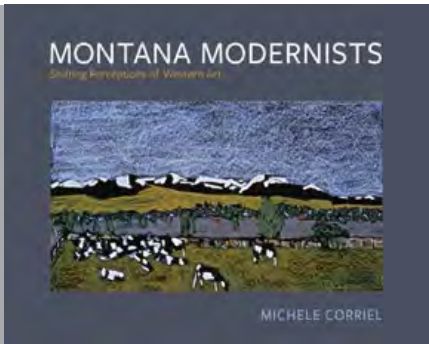
The only thing the Herrins and the Burkes had in common was their Irish ancestry. Opposites in most ways, the families nevertheless personified two common threads in the history of the West. As the owner of an iconic Montana stock-raising operation—the famous Oxbow Ranch on the shores of Holter Lake—Holly Herrin ruled with frontier violence and legal action over an empire of cattle and sheep that covered 30 square miles. George Burke was a real estate agent, a sheriff, a game warden and a civil engineer in a family of professionals—newspaper editors, lawyers and politicians, including a U.S. Senator.

The country-mouse Herrins voted Republican, the city-mouse Burkes, Democratic. Both patriarchs, fighting with their fists and their lawyers, were active players in the far-reaching dramas and ludicrous comedies that shaped the politics and economy of modern Montana. In 1949, the clans joined their fortunes together when rancher Keith Herrin, Holly’s grandson, married George Burke’s daughter Molly, a wire service reporter. It was a union that produced five girls and one boy—an heir.

The story of the Burkes and Herrins has never been told before, and the history they made has been largely forgotten. *The Last Heir* recounts 12 decades of Burke and Herrin triumphs and tragedies: the story of Montana’s Missouri River heartland, a history seen through the eyes and daily lives of those who lived it.

“Tracing the history of two Montana families through four generations and showing how they came together in the third generation through marriage, Missoula author Bill Vaughn provides a story as much about Montana, its dreams, myths and deceptions.”—Charles E. Rankin, Roundup Magazine

“A dishy, encyclopedic romp through 20th-century Montana history. I was amazed that a book containing so many disparate nuggets could hew to a narrative structure that enticed me to read it so quickly.”—John Clayton, author of *Natural Rivals: John Muir, Gifford Pinchot and The Creation of America’s Public Land*



Montana Modernists: Shifting Perceptions of Western Art

by Michele Corriel

For many, Charles M. Russell’s paintings epitomize life in the West. But in 20th-century postwar Montana, an avant-garde art movement, Montana Modernism, brewed. Its pioneers—Jessie Wilber, Frances Senska, Bill Stockton, Isabelle Johnson, Robert DeWeese and Gennie

DeWeese—created a community and pedagogy where, in stark contrast to stereotypical romanticized Western art and frontier history themes, modernist ideas and art flourished, expanding traditional definitions.

The first book solely devoted to the topic, *Montana Modernists* presents stunning artwork and illuminates a little-known movement. Divided into three sections, Corriel’s exploration concentrates on place, teaching/artistic lineage and community. The isolation, beauty and complexity of their surrounding landscape served as a backdrop and influenced the lives and art of these ranchers, teachers and professors. Next, Corriel traces artistic lineages to describe how each arrived at their particular artistic style. Community, the third section, offers a thorough study of their teaching styles, art techniques and social gatherings to demonstrate how a thriving community of like-minded artists, writers, dancers, musicians and philosophers opposed the grand narrative of the West, a movement that still resonates in contemporary Montana art.



Count Valentine

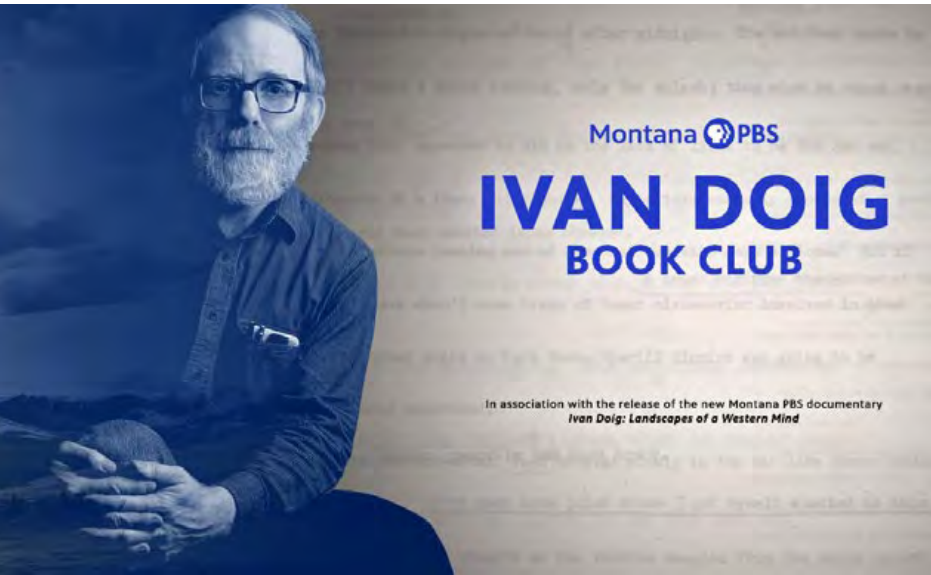
by Vincent Black

Count Valentine is a tightly paced religious thriller told through a series of collected documents. Count Valentine and his ministry are shrouded in mystery and controversy. When an ancient evil begins threatening their mission to spread the word of God, each man must battle his own personal demons. For Count Valentine, it means confronting his wicked past and the fate he has sealed for himself. The following tale is told through a collection of letters, poems and various other documents.

Vincent Black’s debut novella is a study of the roles doubt, faith and guilt can have on our lives. Is oneself their own worst enemy to their salvation? Vincent was born in Missoula and currently resides in Helena.

“Count Valentine is a gripping supernatural thriller in all its gothic splendor.” —Anna Brownlow

“A truly gripping story that makes you question each individual character’s righteousness along with your own.” —Jessica Chapman



Montana PBS is hosting a virtual book club and they want **YOU** to join! In anticipation of the new film about acclaimed Montana author Ivan Doig, *Landscapes of the Western Mind: The Story of Ivan Doig*, they will host an online study of *This House of Sky* during the months of January and February 2023.

This book club will take place through e-newsletters and on the Montana PBS Facebook page. You can engage as much as you like at the time of day that works best for you!

Here’s how it will work: The book will be taken one chapter at a time, starting the first week of January. Each week, 1-2 discussion questions about the chapter of the week will be posted on Facebook and emailed to in a weekly newsletter. You will be invited to share photos, videos and text to engage in our discussion.

To learn more, visit montanapbs.org

Hidden Treasure in Montana

Story by Jeffrey Conger with photos by John Murie

John Murie, Native Artist

John Murie's beadwork is breathtaking. A native artist who grew up in Montana on the mountainous side of the Rocky Boy's Reservation near Parker School, his inspiration comes from the intricate beadwork of his Pawnee Cree grandmother, Mary Lodgepole, and aunt Cynthia Murie.

Traveling to powwows in his youth to compete as a competitive grass dancer, John quickly realized he needed beadwork for his traditional outfit. A self-proclaimed perfectionist and a bit tenacious, he began beading his regalia and never taking orders from others.

It was a long, gradual progression to becoming an artist. For John, it started with attending art school in Santa Fe, New Mexico, and later graduating from the University of Great Falls. Then one fateful day, a friend posted a photo of his beadwork moccasins on social media and John suddenly began receiving requests. In addition to patrons from across Montana, buyers started reaching out from all over the world, including Germany, Australia and Canada.

Each of his handmade moccasins begins with the systematic process of cutting the shapes out of the hide and using a paper pattern of the foot to create the rough outlines of each buckskin panel. Using designs and color schemes from his head, John mixes traditional and contemporary styles.

He selects the beads that will create the color palette of each pair, then meticulously hand stitches the thousands of tiny beads that make the moccasins come alive. Getting lost in the creative process, he puts the panels together—often working six hours at a time. Creating one pair of new moccasins can easily take two to three weeks.

Now John shares his knowledge as a professor of art at Stone Child College, a tribal land-grant community college in Box Elder, offering classes in art appreciation, drawing and painting, and beginning beading. He is constantly integrating an essential message through his prolific artwork: We are still here, we are still creating and we are still relevant.

See more of the stunning beadwork of John Murie on Instagram and at an upcoming exhibition at the prestigious Heard Museum in Phoenix, Arizona, March 2023.



A homegrown artist, John Murie's handmade beaded moccasins are a blend of traditional and contemporary styles.

Performing Arts

Film



"*Waking the Generations*" director, Amilia Blackcrow, steps in front of the camera for an interview. Image by MAPS Media Institute

MAPS has BIG NOMINATION news to share!

By MAPS Media Institute

This year has been as full of action for MAPS Media Institute as every year since their doors opened 18 years ago in Ravalli County, but something about 2022 rang differently. The stories from the students MAPS worked with through their free professional education in media arts came back to the same core—their home, Montana.

While this incredible honor is meaningful and celebrated in so many ways, for MAPS and their student creators, the value of the work goes deeper than the acknowledgment. At the start of 2022, eight MAPS student films were nominated for the National Academy of Television Arts & Sciences (NATAS), Northwest Chapter Regional High School Student Production Awards. Seven of those films won. Of those seven, five were nominated for the National NATAS High School Student Production Awards. One of the five won.

"Many of the young people we work with across Montana examine their lives, their communities and their ancestral history under a microscope," said Clare Ann Harff, MAPS executive director. "The stories that emerge are often rooted in their own backyards. It's a beautiful thing to support. If you watch the five MAPS student films nominated for the NATAS National High School Student Production Award, you will feel their deep Montana roots."

In the nominated film, *Waking the Generations*, students from the Fort Belknap Indian Reservation shine a light on the painful and hidden details of their ancestral past to help others understand why their heritage should never be allowed to fade away. This socially relevant film connects how cultural identification today honors the past and cansave and preserve an entire way of life for future generations.

Waking the Generations was the Native Indigenous Student Academy for Cinematic Arts Silver Award winner.

MAPS and students participating in the Helena College Summer Bridge Program collaborated on the national winner, *No Ordinary Time*. In this short-form documentary, students explore the parallels between the 1918 Spanish flu pandemic and the COVID-19 pandemic they experienced.

In the 2020-2021 school year, the Fort Peck Community College CHANTÉ Project invited MAPS to partner with them to bring professional media arts programming into Brockton, Frazer, Poplar and Wolf Point schools on the Fort Peck Indian Reservation. This collaboration led to an online film course that met weekly and culminated in a two-week in-person intensive film workshop. This workshop resulted in two nominees, *I Am* (Frazer, MT) and *I Am a Warrior* (Brockton, MT).

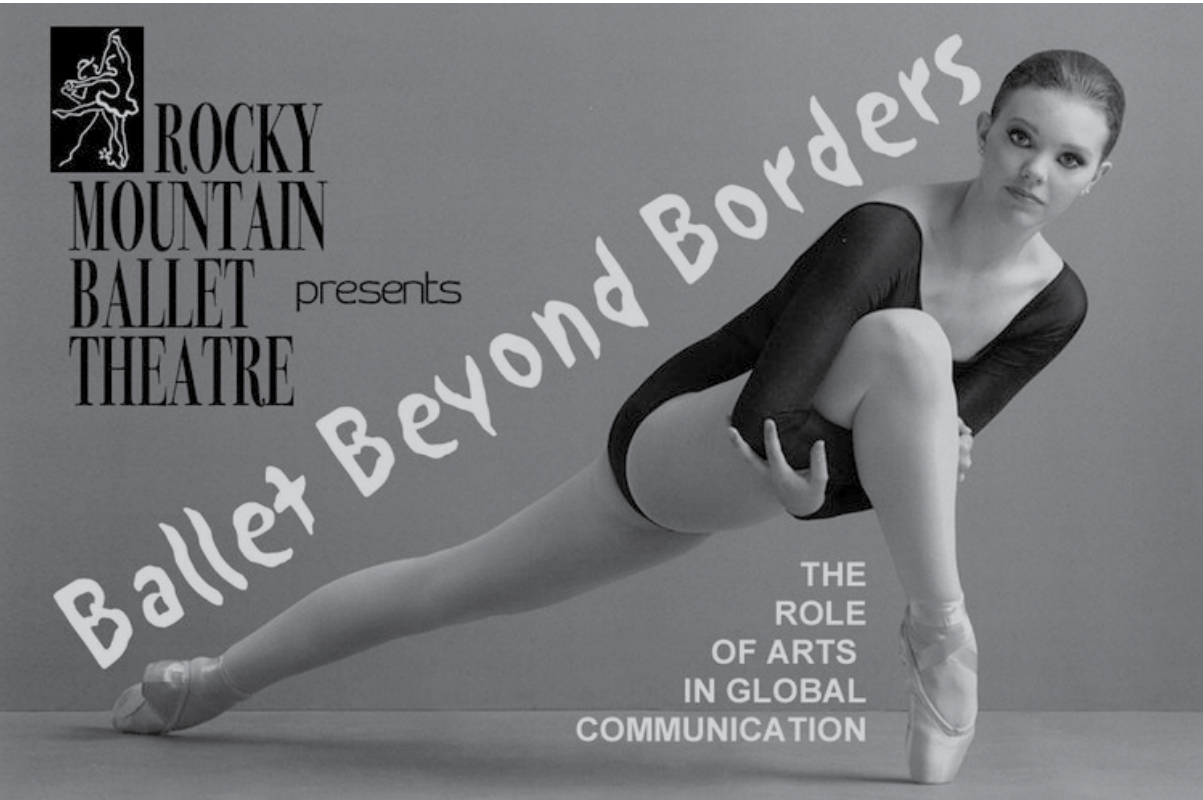
After watching these two films, MAPS Media Lab Director Craig Falcon noted, "When these youth took the chance to be vulnerable and share their Montana stories, a bit of film magic happened."

The final nominated film, *Peaceful as the Buffalo*, marks MAPS' second collaboration with The Buffalo Unity Project, a program created by Poplar Middle School on the Fort Peck Indian Reservation. In this film, students and community leaders share their perspectives on the importance of the buffalo for the Assiniboiné and Sioux people. This project aims to help students learn that communities thrive when united for a common purpose.

"These films are testaments to the creativity, courage and determination of Montana's youth," said Harff. "I look forward to seeing these talented young media artists bring Montana to the world."

For more information about MAPS, and to watch any of the award-winning and nominated films, please visit:
mapsmediainstitute.com

The mentioned films were made possible with generous support from Brockton High School, Fort Peck Community College CHANTÉ Project, Frazer High School, Greater Montana Foundation, Helena College, Island Mountain Development Group, National Endowment for the Humanities, Poplar Middle School, Montana Arts Council and MAPS.



There is no dance event as world-class, diverse and inspiring as a Ballet Beyond Borders Gala.

The Ballet Beyond Borders Gala features international dance stars and competition highlights to combine for a world-class, multi-genre dance showcase. The gala is a highlight of the four days of global cultural exchange that makes up BBB. International stars and BBB winners will perform in styles ranging from classical ballet to hip-hop. This year’s gala will also have a special tribute to Don Carey.

UM Dennison Theatre
Jan. 13, 2023 – 7:30 p.m.

Theatre



A Stunning Visual Performance

The Boy Who Grew Flowers, for ages 5-10 and their families, is a stunning visual performance. Adapted from Barefoot Book’s picture book by Jen Wojtowicz, play adaption by Mara McEwin and choreographed by Emily Bunning, it is the story of a young boy, Rink Bowagon, who lives on top of Lonesome Mountain with his unusual family of rattlesnake tamers and shape-shifters. The townspeople agree that Rink’s family is quite strange, but they are unaware of Rink’s spectacular gifts.

Whenever the moon is full, Rink sprouts beautiful flowers from his head. When a new girl, Angelina, moves to town, Rink’s life truly begins to grow. Incorporating puppetry, original music and movement, *The Boy Who Grew Flowers* is a thoughtful and magical story that lends itself to themes of diversity, creating empathy and celebrating individualism.

Alberta Bair Theater
March 7, 2023 – 9:30 a.m. and 12:30 p.m.



Billings Symphony, pictured in 2020. Photo courtesy of billingsymphony.org

Billings Symphony Welcomes Dynamic New Executive Director

Billings Symphony announced that Mario Lopez has been appointed as its new John W. & Carol L. H. Green Executive Director. A dynamic young professional and a seasoned leader in the nonprofit industry, Lopez succeeds Ignacio Barron Viela and assumes responsibilities on Jan. 3, 2023.

Lopez has a background in leadership, education and fundraising, working with Sarasota Orchestra and, most recently, the Knoxville Symphony Orchestra.

While at the Knoxville Symphony Orchestra (KSO), Lopez increased the Education & Community Partnership's revenue stream by over a quarter of a million dollars, establishing new grant and sponsorship dollars. His drive to provide high-quality musical performances throughout East Tennessee also led Lopez to generate one of the largest contracted regional symphony events (KSO on the Road presents the Music of Pink Floyd), establishing a future partnership with Tennessee National for the coming years.

"We are thrilled to have Mario Lopez as our executive director!" stated Leslie Blair, president of Billings Symphony board of directors. "Our board, community committee and staff all voted unanimously for his hire. He exudes personality, charisma and intelligence. His creative vision for Billings Symphony will inspire us."

As director of Education & Community Partnerships, Lopez expanded all educational programs of the KSO by increasing membership numbers, adding new programs and expanding existing in-school offerings. He is proud to have inaugurated KSO's newest program, the Knoxville Symphony Youth Choir, filling a void in the community. Driven by his passion to make music available and equitable, Lopez acquired a grant from the Arts and Cultural Alliance to offer a musical experience in all Title One schools in Knox County.

"I have worked with many executive directors, and it is rare to find the combination of attributes that Mario Lopez possesses," stated Anne Harrigan, Billings Symphony artistic director. "We are excited that he has experience with youth orchestras as we launch our first season with Billings Symphony Youth Orchestra. His vast knowledge of building partnerships will help us continue our growth in reaching new audiences and creating unique programming opportunities and venues."

Playing horn since his middle school years, Lopez participated in prestigious music festivals, including Eastern Music Festival, Brevard Music Festival, and Boston University Tanglewood Institute. He attended Lynn Conservatory of Music at Lynn University for undergraduate studies and the University of Cincinnati College-Conservatory of Music for graduate studies.

"My journey as a horn performer gave me an insider's look on what excellence looks like from the eyes of a professional musician. This experience is invaluable when leading a performing arts organization like Billings Symphony," stated Mario Lopez.



Lopez and with his wife and daughter are excited to call Billings their new home.

"I believe this is one of the most exciting times to be a part of Billings Symphony. With many people moving to Billings, I am eager to embrace my new community and lead an organization that will continue to be inclusive in enriching the lives of everyone through community concerts, educational offerings and world-class performances," Lopez added.

The board is grateful to Brad Constantine who stepped in as interim-executive director. "He has been a godsend," stated Leslie Blair.

Constantine will resume responsibilities as general manager of the symphony with responsibility for staff and management of the Sukin Building.

Billings Symphony is composed of the Billings Symphony Orchestra, Billings Symphony Chorale and Billings Symphony Youth Orchestra, and presents an annual season from August through June featuring a Classic Series, Sukin Series of concerts by soloists and small ensembles, and a free Family Series that includes the annual tradition of Symphony in the Park.

Each year, Billings Symphony helps introduce the joy of music to thousands of people throughout south-central and eastern Montana and northeastern Wyoming through Explore Music!, an education and community engagement program provided to participants at no cost. Billings Symphony also offers various ways to engage with the organization through online and streaming programs.



By Eric Heidle

Reggie Watts is singing about jumper cables. He's seated at a keyboard on the stage of the Newberry, Great Falls' hip one-year-old performance venue, and his slow, haunting piano intro resolves into a ballad extolling the virtues of having the right cables, knives and pocket multitools on hand for any situation. It's received with welcome ears on this chilly night at the end of December, when the sold-out crowd is still reeling from minus-30 temperatures only days before.

You'd have to be from around here to appreciate such a song, and even more so to dream one up. Reggie Watts is definitely from around here.

Which might be surprising, if you only know Reggie from his prolific standup career, spontaneous beat-boxing compositions, or day job as bandleader for James Corden's *The Late Late Show* on CBS. But despite a brisk shooting schedule for the show, doing solo performances nationwide and elsewhere and lining up new projects, Reggie Watts always makes time to come home to Great Falls.

"I get to hang with Mom, in the house I grew up in, and, you know, hanging out in the basement," Reggie explained when I spoke with him via Zoom in September. "And I still have some friends there. I hang out with them a little bit, catch up with them and make some rounds with the local businesses. So it's pretty chill."

Unstructured time here at home is a welcome break from Reggie's busy schedule in Los Angeles, and it's the sort of time that helped shape his early creative interests.

He opened his show at the Newberry with a loose, heartfelt monologue on growing up here, from meeting friends who'd become his inner circle

to quasi-legal jam sessions at the local cemetery and a location known only as "the caves." A 1990 Great Falls High graduate, Reggie pursued a path followed by many Montana kids of his era—heading to Seattle for school and its booming music scene.

But Reggie didn't find growing up in Great Falls boring or a disadvantage for his ambitions. "I was always looking for more stuff to do; I was just a really curious kid and would take advantage of whatever was around me and make use of that. You know, Great Falls in the late 70s and 80s where I grew up, it had all the stuff. Going to the ice skating rink and doing midnight bowling...junior high was great, and then break dancing came out around that time. And you know, it's just the perfect timing for every single cultural event that happened, or like seeing a John Hughes movie, right?"

Reggie's teenage years were punctuated by many of John Hughes' coming-of-age films, from *Sixteen Candles* to *The Breakfast Club*, so it's unsurprising to hear the sentiment of those films finding its way into projects he's working on now. He's close to releasing an autobiography entitled *Great Falls*, which recounts his life growing up in the Electric City, and has plans in the works for a film project based on events from the book. Reggie even hopes to film at Great Falls High because, like much of the city, it remains largely unchanged since his youth.

Change has been inevitable in Reggie Watts' career, though. James Corden announced in 2022 that *The Late Late Show* will end in April of this year, and Reggie will be busy developing his film and pitching other projects such as a game show or music-based show which he'll host. "James has been an amazing boss, and Ben Winston, the showrunner, has been amazing. They're all truly cool people." He adds with a grin, "They didn't pay me to say that."

Whatever he winds up doing next, Reggie's creative process absolutely revolves around the thrill of working without a net. For *The Late Late Show*, he prefers not to attend rehearsals before each taping so that he'll react in the moment, and sometimes the less preparation he has the better. To illustrate this point Reggie tells a story.

"Jack White asked me to introduce him at a show in London. I was on a flight and it had been delayed. As soon as I landed, I was in contact with the tour manager, Lalo. They had a car to take me to this gig. And the car couldn't figure out where to drop me off and drives circles around the venue and then finally finds the gate. I grabbed my luggage. I've got my backpack, my suitcase, and I'm running and Lalo's like, 'Come with me.' We're running up the staircase on the side of the building, like three floors.

"And then we come through the door and Jack is there with his band in a circle, having the pre-meet before they go on stage and I'm like, 'Hey, Jack.' And Lalo's like, 'No time for that. Just drop your s--- and say this.' And I went on stage and introduced Jack White. I love stuff like that."

That spur-of-the-moment energy absolutely comes through at the Newberry. Reggie builds songs from scratch, sampling beat-box elements before adding keyboards and vocals over them. Sometimes his vocals aren't anything you'd strictly call lyrics; if the song's a crooner, he croons; if it's hip-hop, he raps. What Reggie Watts is making is occasionally a kind of pure music, to be enjoyed for its own sake and its considerable vibe.

And by blending music with storytelling about his home town, the audience gets a show that will never be seen again the same way, anywhere. It was personalized for them, and personal to him.

"Whatever ends up happening with my mom, I don't think I'll end up selling the house; I'll keep it as a place to come back to," Reggie said when we spoke in September. He was alluding to his mother, Christiane's, health and since that time, more change has come to pass. Christiane passed away at the beginning of November, and Reggie's trip home for the show is his first since that time. He still has the house; soon after the show he posted a photo to social media of a glass of wine he'd poured in memory of his mom. It's on her bedroom dresser, beside a framed photo of a younger Reggie with his father, Charles. Behind them in the mirror's reflection is Reggie himself, for now, at least, at home.

Woodcock-Medicine Horse Receives Grant to Create Contemporary Indigenous Art Website

From MSU News Service

The Montana State University School of Art received a \$50,000 grant through the Association of Tribal Archives, Libraries, and Museums American Rescue Plan: Humanities Grants for Native Cultural Institutions to create a multimedia website showcasing contemporary Native American art of the region.

Jennifer Woodcock-Medicine Horse, instructor in the School of Art in the College of Arts and Architecture, the Department of Native American Studies in the College of Letters and Science and Gallatin College, received the grant to fund the online project, “IndigenEyes: Contemporary Native American Art of the Rocky Mountain West.” The project is in collaboration with the Little Shell Tribe, which is represented by tribal councilwoman Kimberly McKeenan. The grant funds a website showcasing 18 Native American artists of the region.

“The website addresses a gap between the robust activity of Native American artists in Montana and their meaningful recognition,” Woodcock-Medicine Horse said.

She said the work of 18 Native American artists will be featured, along with curriculum, interviews, context, community discussion and virtual tours. The exhibit is expected to serve more than 20,000 Montana Native American K-12 students as well as the general public.

“The funding, from NEH COVID-19 relief funding, will create an opportunity for remote communities to be exposed to the impressive abundance of excellent Native artists in our region,” Woodcock-Medicine Horse said. She expects the website to go live in January of 2023.

Woodcock-Medicine Horse said that in addition to artist stipends, the grant provides for seven work-study positions for MSU student involvement in the project, and that Haley Rains (Mvskoke) a doctoral student at the UC Davis, will be the project’s videographer.

Regina Gee, professor of art history and leadership fellow for the School of Art, said the project will expand offerings in the School of Art’s art history programs.

“It is particularly exciting, in my opinion, that she is envisioning not simply an exhibit for our students and the larger community but an ongoing ‘knowledge hub’ capable of being sensitive and responsive to new artists and changing social issues,” Gee said.



Jennifer Woodcock-Medicine Horse of the MSU School of Art, has been awarded a \$50,000 National Endowment for the Humanities/Association of Tribal Archives Libraries and Museums SHARP grant to fund a project, “IndigenEyes: Contemporary Native American Art of the Rocky Mountain West.” In collaboration with the Little Shell Tribe, Woodcock-Medicine Horse will create a website showcasing Native artists of the region. The project will create an opportunity for remote communities to be exposed to the abundance of excellent Native artists in the region. *MSU Photo by Adrian Sanchez-Gonzalez*

Woodcock-Medicine Horse said the idea for the project came from two sources: the online exhibits created by the National Museum of the American Indian and from her research preparing lectures for her contemporary Native American art history course at MSU. Frequently she would encounter a single page on museum websites describing an extraordinary past exhibition, without any accompanying imagery or curatorial remarks.

“This web portal will allow for a permanent digital showcase of regional Native artists,” she said. Artists will be selected by a tribal collaboration board, from the tribes that have traditionally called Montana their home.



Louis Still Smoking (Blackfeet). Acrylic on canvas, 2022. *Provided photo used with permission.*

Woodcock-Medicine Horse holds a doctorate in American studies/ museum studies and master's degree in Native American studies from MSU, as well as a bachelor's degree in anthropology/archaeology from the University of California, Berkeley. Her research focuses on contemporary Native American art. In 2021, she curated *ReCouping Sovereignty*, an exhibit for the Bozeman Art Museum. She is working with Tinworks Art to present two events in Bozeman in July: a mural installation by Louis Still Smoking and a Native fashion show by Gina Still Smoking.

McKeehan earned degrees in English literature, Native American studies and social work from Montana universities and now lives in Great Falls working as a counselor at the local community health clinic to heal intergenerational trauma through community and cultural interventions. She serves as a health liaison for the Little Shell Tribe and is a member of the Montana Native American Suicide Task Force, American Indian Health Leaders, the American Indigenous Research Association and the Indigenous Research Initiative.

Funds were provided by the National Endowment for the Humanities as part of the American Rescue Plan Act of 2021 passed by the U.S. Congress. According to the NEH, the grant is intended to help Native cultural institutions recover from the COVID-19 pandemic and provide humanities programming to their communities. Other awardees representing 25 states include tribal governments and Native nonprofit organizations, as well as higher education institutions and non-Native nonprofits working in partnership with state or federally recognized tribal entities. A total of \$3.26 million was granted. A list of grantees is available at www.atalm.org.

"The National Endowment for the Humanities is grateful to the Association of Tribal Archives, Libraries, and Museums for the association's important work in administering American Rescue Plan funding to help Native American cultural institutions recover from the pandemic," said NEH Chair Shelly C. Lowe (Navajo). "These grants provide valuable humanities resources to tribal communities and represent a lifeline to the many Native heritage sites and cultural centers that are helping preserve and educate about Indigenous history, traditions and languages."



Jackie Larson Bread (Blackfeet)'s work, Cecile Ground Schildt. Composed of glass beads on cotton fabric, the piece won 2019 best of show at the Southwestern Association for Indian Arts Santa Fe Indian Market. *Provided photo used with permission.*

Ground Cultivates Culture. Culture is Home. Home is Ground.

By Jennifer Woodcock-Medicine Horse



LEFT: Thomas Moran, *The Grand Canyon of the Yellowstone*, 1893-1901, oil on canvas, 96 1/2 x 168 3/8 inches, Smithsonian American Art Museum, Gift of George D. Pratt, 1928.7.1 <http://edan.si.edu/saam/id/object/1928.7.1> **MIDDLE:** Albert Bierstadt, *Rocky Mountain Landscape*, 1870, oil on canvas, 36 5/8 x 54 3/4", White House art collection, Gift of the Barra Foundation, 1981. <https://www.whitehouse.history.org/photos/treasures-of-the-white-house-rocky-mountain-landscape>. **RIGHT:** Albert Bierstadt, *Sunrise on the Matterhorn*, after 1875, oil on canvas, 58 1/2 x 42 5/8", Metropolitan Museum of Art collection, Gift of Mrs. Karl W. Koeniger, 1966. <https://www.metmuseum.org/art/collection/search/10158>

The oeuvre of the Western landscape brings instantly to mind artists of the latter 1800's such as Thomas Moran, with his iconic vision, *The Grand Canyon of the Yellowstone*.

Or, perhaps, Albert Bierstadt's luminous *Rocky Mountain Landscape*, painted from his imagination seven years after his visit West, derived from his original sketches.

One could argue that this kind of monumental, sunstruck landscape is essentially about evoking a particular emotional response in the viewer, rather than being in any manner an exposition upon the specific landscape itself. Supporting this supposition are an additional pair of paintings by these two artists. *Rocky Mountain Landscape* shares a great deal with *Sunrise on the Matterhorn*, Bierstadt's meditation on the Swiss alps. Bierstadt's landscapes both depict rocky crags looming over bucolic landscapes. Shrouded in clouds or mist, these snowy peaks are luminously graced by a sun that doesn't reach the verdant foreground. A deer family pauses at the Rocky Mountain lakeshore, a few cabins are sprinkled in the Matterhorn valley, but neither landscape contains humans or evidence of geographical engagement.

Inspired by Robert Browning's eponymous 1852 poem, Moran's moody fantastical landscape, *Childe Roland to the Dark Tower Came*, serves the same purpose, conveying the viewer to an emotionally fraught vista. This painting also relies on light to carry its emotional freight. The foreground third of the painting is dominated by a reflective wild pond with yellow lilies, fed by sparkling rivulets. Roland is tersely depicted midground but readily detectible in his crimson trousers, the columnar tower looms distant against the crepuscular sky. A full third of the painting is filled with stormy clouds, sunset painting their undersides a fiery golden red. Moran's *Childe Roland to the Dark Tower Came* predates Tolkien's *Lord of the Rings* by about a century but to the jaundiced eye, the landscape does rather evoke Sauron's summer cottage—a hellish tone, but the hills and vales are not scorched earth; they are devoid of humans or human artifices. All four paintings assert romantic concepts of wilderness, the unsupportable idea that with tens of millennia of human occupation in Europe and the Americas, either place had an untrampled square foot of ground.



Thomas Moran, *Childe Roland to the Dark Tower Came*, 1859, oil on canvas, 29 3/4 x 44 1/8 inches, Madden Collection at The University of Denver. <https://www.maddenmuseum.com/moran>

The absurd concept of wilderness has been intractably clung to by non-Indigenous people since settler colonialism infilled the populated landscapes of the Indigenous world. Hominin species have lived in Europe for about 400,000 years.

The Indigenous people of Europe, the Middle East and Asia were primarily *Homo sapiens neanderthalensis*, who evolved and thrived on that landscape from about 300,000 years ago until about 28,000 years ago—overlapping for approximately 10,000 years with the original settler colonialists, *Homo sapiens sapiens*, who migrated from Africa. The Neandertals apparently coexisted for thousands of years with other Hominin species, such as the Denisovans in Asia. It is very unclear why, exactly, the Neandertals and Denisovans died out. We do know through DNA analysis of modern populations that Neandertal and Denisovan DNA persists in contemporary people of non-African descent in Europe and Asia. We also know that *H. sapiens sapiens* had multiple out-migrations from Africa. And we also know that the popular characterization of Neandertals as lumpish brutes is far off the mark. The original fossil remains found of a Neandertal were those of a geriatric individual, who was hunched over, but because of arthritis. Neandertals carried genetic markers for language and for red hair, and their brains were slightly larger than those of modern people. We also know that late Pleistocene glaciation in Europe made survival quite challenging. One strong hypothesis is that the radical climate change of the Late Pleistocene was a bridge too far for the Neandertals—they were not physically or culturally nimble enough to adapt to quickly changing conditions, although our ancestors were able to survive, in particular by migrating to new areas.

In short, the adaptive strategy of settler colonialism has cultural roots that go back tens of thousand of years. This strategy worked effectively in deep time at outmaneuvering our Hominin cousins who stayed put on the landscape. However, redeployed in modern times—the last five or six centuries—with European settler colonization and economic exploitation of the rest of the world, the results have been brutal. For half a millennium, settler colonialism has been heavily promoted through church and state in strictly hierarchical cultures to achieve political and economic goals. This has become an increasingly heavy lift socially over the last 150 years, requiring various means to convince the general public that these explorations and occupations of distant lands are admirable extensions of the social contract into the hinterlands.

To sell this proposition successfully requires a convincing argument that the hinterlands are unoccupied—wilderness—and therefore up for grabs, or that the occupants are inferior and would benefit by being included within the social contract.

These are the basic proposals underlying the idea of Manifest Destiny, that the United States has a mission from God to settle the American continent. Dr. Robert Rydell has argued cogently that prior to the advent of contemporary media, world's fairs were used as a didactic device to spread these concepts broadly in the public.

I suggest that 19th-century landscape art was a key tool for redefining acceptable parameters for settler colonialism. Landscapes such as the Moran and Bierstadt paintings described above were widely exhibited and were fundamentally arguing for the idea of glorious wilderness, untouched by human hands. These paintings were highly edited to remove people, or evidence of people. They were also sentimental, embellishing the actual landscape with enhanced lighting, atmospheric effects, and softening of hard edges. For comparison, accomplished nature photographer Russ Finley's beautiful photograph of the Grand Canyon of the Yellowstone shows the craggy nature of the topography compared to Moran's velvety image. Similarly, Alpinehikers photograph of *Sunrise on the Matterhorn* depicts an unsentimental version of Bierstadt's vista. Both landscapes have experienced human occupation for tens of thousands of years. In North America, occupation by Native people was characterized by extensive landscape modification, for example through the controlled use of fire to prevent catastrophic fires, and to control the biota on the landscape promoting culturally useful plants. To present these landscapes as unoccupied wilderness is a bold step into dissociation.



Left: Russ Finley, *Grand Canyon of the Yellowstone*, digital image.
<https://russfinley.com/yellowstone-national-park>

Right: Alpinehikers, *Sunrise on the Matterhorn*, digital image. 2021, TripAdvisor

Although this style of landscape painting promoting geology rather than geography remains popular today, as does the idea of wilderness, there are many contemporary artists exploring geography—the relationship of humans with our physical world.

Artists such as Robert Smithson, Michael Heizer, Nancy Holt and Maya Lin have created monumental work at scale that deliberately engages the viewer with the landscape. Others, like Andy Goldsworthy or Christo create ephemeral pieces interwoven with the landscape. Many of these works, enduring or fleeting, can be seen as in conversation with the work of Native artists of the Americas, contemporary or ancient.

This essentially geographical or biological approach to art has been a core component of Native cultural understanding and expression since time immemorial. In land-based cultures, such as those Indigenous to our continent, cultural knowledge and values are inextricably intertwined with geographical, biota and astronomical knowledge.

The difference between thriving and surviving has depended on a vast knowledge of the natural world without a sense of differentiation from it—thus the overarching concepts of “we are all related,” tempered with “seven generations”—the responsibility of living and decision making using the wisdom of the previous three generations for the wellbeing of the forthcoming three generations. This knowledge has been passed down over the millennia via trained oral historians, but also through art. Smithson's *Spiral Jetty* echoes the giant figurative installations by ancient Peruvians in the Nazca plains. The Peruvians were removing pebbles to reveal the underlying colored soil; Smithson was adding basalt rocks to create his spiral—but both are best seen from the air. Holt's *Sun Tunnels* align with astronomical features and events, as do ancient medicine wheels in Montana and Wyoming, as well as numerous architectural alignments in the ancient Puebloan cultures of the Southwest and of Mexico. Lin's *Eleven Minute Line* is a conscious reflection and visual syncopation with the ancient burial and effigy mounds of Ohio, where she grew up.

And thus, we come to the present moment, in which many Native artists are bringing a deep connection with the landscape to their art in some very different ways than the light-filled landscapes of yesteryear. While the landscapes of Moran, et al were subtle conveyances of a political agenda, the work of four very different contemporary artists—Jaune Quick to See Smith, Chris Pappan, Bently Spang and Postcommodity—is frankly outspoken about issues of Native sovereignty, settler colonialism, and land appropriation and abuse.

Jaune Quick-to-See Smith (Salish) is an indefatigable critic of racism, environmental destruction and injustice in the United States. She has repeatedly used maps as an efficient semiotic road into the American consciousness. In *State Names* she deploys a political map of North America, using dripping paint and collaged newspaper clippings to obscure some states, leaving highlighted all of the states with names of tribal origin, such as Iowa and Utah. Her lithograph, *Celebrate 40,000 Years of American Art*, is a masterpiece of joyous, pointed wit. Her exuberant dancing rabbit is framed by a landscape of loosely sketched trees, animals and people, including settlers.



Jaune Quick-To-See Smith, *State Names*, 2000, oil, collage and mixed media on canvas, Smithsonian American Art Museum, Gift of Elizabeth Ann Dugan and museum purchase, 2004.28 <http://edan.si.edu/saam/id/object/2004.28>



Jaune Quick-To-See Smith, *Celebrate 40,000 Years of American Art*, 1997, lithograph, 25 3/4 x 19 3/4 inches. Carnegie Museum of Art, Gift of Garth Greenan Gallery

IAIA graduate, Chris Pappan (Kaw, Osage, and Cheyenne River Sioux), has been exploring land and sovereignty relationships in his art for many years. In 2015, he participated in *LandMarks*, a collaborative printmaking project organized by the Tamarind Institute at the University of New Mexico.

LandMarks brought together Australian Aboriginal artists and Native American artists to examine their commonalities in spiritual connection to the land.

Pappan’s continuing series, *21st Century Ledger Drawings*, explores issues of sovereignty and representation using the (now) traditional form of ledger art, embellished with collaged maps and other paper, and drawing in graphite, colored pencil and ink. In some pieces, he mirrors and overlaps images, or stretches the dimensions out of true, or in other ways distorts and manipulates the portraits he has created referencing historical photographs. His intent is to critique issues of misrepresentation regarding Native people, commenting on the misperceptions that frequently accompany imagery of Native people, and the cultural splitting that Native people experience in mainstream culture. *Guardian Spirits* (21st Century Ledger Drawing #115), demonstrates this approach with extremely elongated figures. A personal favorite, *See Haw Thwarts and Alien Invasion from the West*, incorporates visual punning and map collaging. See Haw, a Kanza chief is depicted literally sitting guard on his land—indicated by the collaged topo map. In the left side of the image, aliens have invaded and beamed up a drumming circle.

The genre of Indigenous Futurism reflects a fascinating look at differing interpretations of alien invasion—the idea obviously resonates more crisply for Native people, who have already experienced the terror and disruption of alien invasion of their homeland.



Chris Pappan, *See Haw Thwarts and Alien Invasion from the West* (21st Century Ledger Drawings #159) 2019, mixed media on Evanston municipal ledger, 18 x 23 inches.

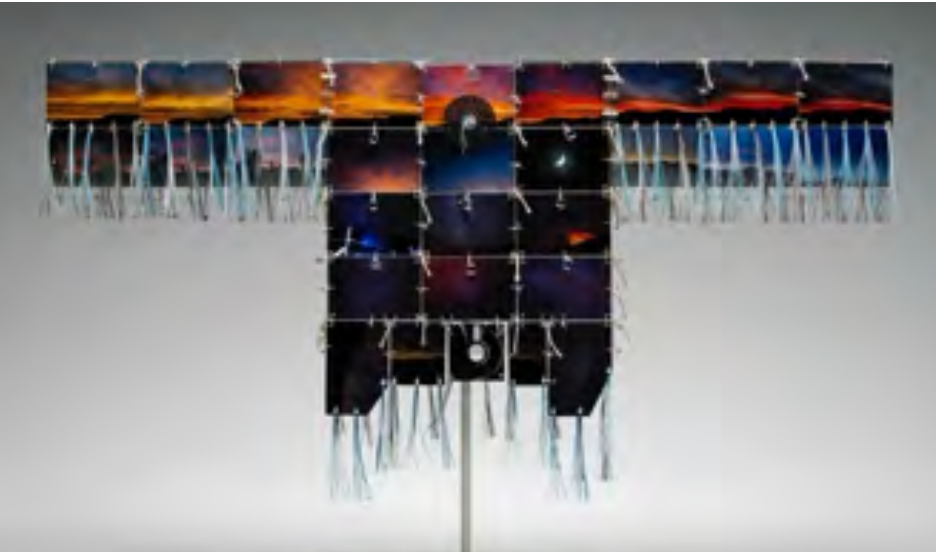
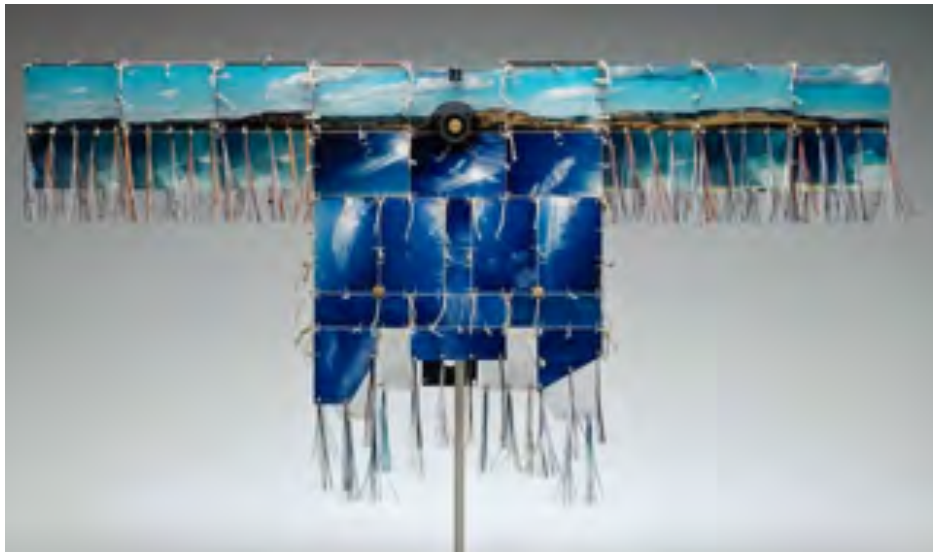


Chris Pappan, *Guardian Spirits* (21st Century Ledger Drawing #115), 2017, pencil and graphite on Evanston, IL municipal ledger paper, MAM Collection, purchased with a gift from Susan and Roy O'Connor, 2017.11.01, copyright the artist.

Northern Cheyenne/Tsististas mixed media artist, Bently Spang has reappropriated film and still photography for the purposes of reclaiming Native narrative in representation. Rather than using photography to document contemporary Native life or people, such as Matika Wilbur’s ambitious *Project 562*, Spang takes his work a step further. In his *Modern Warrior Series: War Shirt* installations, Spang uses still images or video screens to create stylized versions of war shirts—the shirts that leaders wore in battle or diplomacy to remind them of their community responsibilities. These shirts are created from photographs pieced together to create panoramas, sliced photographs are painstakingly attached in the place of the hair locks on a traditional war shirt, and other technology elements such as floppy disc cases are incorporated into the design. The recursive use of technology to create a stylized war shirt reflecting on culture and place is quite interesting. Over time, the *War Shirt* series has become sleeker and more stylized as still photos are replaced with synchronized video monitors mounted on armature, streaming looped content. The video war shirts are mesmerizing.



Bently Spang, *Modern Warrior Series: War Shirt #6 – Waterways*, 2017. 21-32” 1080p led televisions, 6-12” x 18” digital still frames, 21 channels of synchronized video, digital stills, steel, video players, cabling, ethernet bridge, wood, 22’-0”W x 9’-0”H x 4’-0”D. Commissioned by Mountain Time Arts, Bozeman, for the 2017 series Waterworks. <http://www.bentlyspang.com>



Front
Bently Spang, *Modern Warrior Series: War Shirt #5 – Homeland*, 2017 Color photographs, hemp cord, daisy wheel printer cartridge, printer cartridge case, floppy disc case, floppy disc, resistors, metal buttons, glass beads, metal beads, 54.5”W x 28”H x 8”D. Collection Nelson-Atkins Museum, photos courtesy Nelson-Atkins Museum. <http://www.bentlyspang.com>

Back



Bently Spang, *Modern Warrior Series: War Shirt*, 2021. 27 video monitors, armature. American Indian Hall, Montana State University-Bozeman.

Postcommodity, an interdisciplinary artist’s collective founded in 2007 by Kade Twist (Cherokee) and Steve Yazzie, Diné composer Raven Chacon from 2009-2018; Yazzie stepped out in 2010; Nathan Young from 2007-2015; currently the collective consists primarily of Twist and Indigenous Hacker Cristobal Martinez. Postcommodity is perhaps most widely known for their remarkable installation piece, *Repellent Fence*. *Repellent Fence* is in some ways similar to Christo and Jeanne Claude’s 1979 *Running Fence*.

Running Fence was a \$3 million project, four years in the making, transecting rural, suburban and urban landscapes with a wall of white fabric, 18 feet tall and 24 miles long, erected for two weeks in 1976 in Marin County, California.



Christo and Jeanne-Claude. *Running Fence*, Sonoma and Marin Counties, California 1972-76; ©Christo; Color photograph by Jeanne-Claude, 1976 <https://americanart.si.edu/blog/eye-level/2010/01/936/christo-and-jeanne-claude-making-running-fence>



Postcommodity, *Repellent Fence* – 2015. Land art installation and community engagement (Earth, cinder block, para-cord, pvc spheres, helium). Installation view, US/Mexico Border, Douglas, Arizona / Agua Prieta, Sonora. https://postcommodity.com/Repellent_Fence_English.html

Repellent Fence was two miles long, consisted of 26 10-foot-wide tethered helium balloons floating 50 feet above the desert floor for four days between Douglas, Arizona and Agua Prieta, Sonora, crossing the U.S.-Mexico border. An 18-foot-tall steel border wall separates the two communities. Postcommodity states that “The purpose of this monument is to bi-directionally reach across the U.S./ Mexico border as a suture that stitches the peoples of the Americas together—symbolically demonstrating the interconnectedness of the Western Hemisphere by recognizing the land, Indigenous peoples, history, relationships, movement and communication.” “Critiquing the oversimplified border rhetoric of mass media and bi-partisan politics, *Repellent Fence* and its corresponding events include the participation of borderlands stakeholders, across diversity and interests, in generative conversations—as a means of broadcasting complex approximations about the complexity of movement (peoples, cultures, ideologies and capital) of U.S./Mexico transborder systems.” —Postcommodity https://postcommodity.com/Repellent_Fence_English.html

While *Running Fence* was beautiful to behold, it wasn’t philosophically deep; in contrast, *Repellent Fence* was semiotically laden to bursting with ideas about transnational identity, history, future; the relationship between Indigenous communities on both sides of the border with each other and with non-Natives; with issues about commerce and capitalism. All grounded in culture, home and literally, the ground. *Repellent Fence* was but one of Postcommodity’s many thought-provoking cross-disciplinary projects over the last 15 years.

Their work exemplifies contemporary Native artists’ nuanced explorations of land, culture and identity and the relationship between Indigenous and non-Indigenous communities who call the same ground “home.”

Bringing Modernism Home

By Tracy Sullivan

The rugged landscape of Montana provides an idyllic backdrop for artists inspired on home ground, who create works of art that embody its spirit. From engrossing paintings to intriguing ceramics, the exhibit *Montana Modernists: Shifting Perspectives on Western Art* at the Yellowstone Art Museum will take you on a journey through the lives and creations of some of Montana’s most innovative artisans. You’ll explore their personal stories as well as get insight into how they expressed Montana’s unique character through their artwork.

YAM invites visitors to discover the trailblazing artists who helped shape Montana’s modern art movement: Jessie Wilber, Frances Senska, Bill Stockton, Isabelle Johnson, Robert DeWeese and Gennie DeWeese, each embodying a modernist understanding of aesthetics that changed our perception of art from Montana. Exploring themes of Place, Lineage and Community, the exhibition charts how these first-generation modernists expanded local perspectives on culture, social issues and nature—resulting in a lasting influence over Montanan identity and the interpretation and inspiration of home ground.

Jessie Wilber’s art reflected her lifelong love of nature and natural things: plants, landscapes, animals and people; but a major activity in her art career was the recording and preservation of pictographs and murals painted by the Blackfoot Indians on the exteriors of their lodges and tipis. This latter interest would result from a 1940 summer visit to Montana that led to a position in the art department of Montana State College (later University), where she would remain for over 30 years inspired by her new home ground.



Magpies in the Snowstorm, Jessie Wilber. 1986, Serigraph (Screen Print), 25 x 20"

In 1949, Bob and Gennie DeWeese journeyed from far to bring an injection of artistry into the cultural fabric of Bozeman. The couple was hired by Montana State College’s Acting Art Department Chair Jessie Wilber, who also provided assistance in unloading their trailer courtesy of two powerful students enrolled under the GI Bill—the soon-to-be renowned artists Rudy Autio and Peter Voulkos. Decades later, we are still feeling reverberations from this artistic force that transformed our landscape over 70 years ago!



Western Painting, Bob DeWeese. 1976 Collage-mixed media. 15 1/2 x 12 1/4"
DeWeese Family Collection

In 1949, Montana’s concept of art was dominated by the iconic works of Charlie Russell. That all changed when the DeWeeses arrived from their Eastern and European roots with a revolutionary perspective: abstract, playful pieces that exposed what resided beyond picturesque Western landscapes—creativity liberated in its purest form.

Frances Senska, also known as the Grandmother of Ceramics in Montana, found literal inspiration on home ground. Senska is known for wheel-thrown, locally dug stoneware and functional pottery with pulled handles and finials, using surface techniques including wax resist and locally sourced slip and glaze materials.

Bill Stockton worked hard as both a Montana rancher and an artist. Though he had been an artist since his teenage years, it was only when he married his beloved wife and started raising sheep that he truly found himself. As the years went by, Bill’s art became more than just a hobby; it became a way for him to express all the emotions within him—from joy to sorrow—in vivid colors and patterns inspired by the Western landscape.

Isabelle Johnson produced a prodigious number of paintings, comprising a major body of work reflective of the Montana landscape. Upon returning to the Johnson family ranch in Stillwater County, she began working as one of the first modernist artists in the state. In her essay, “That Wonderful World of Color,” she wrote, “Forget how other people use color and use the colors you feel in your mind’s eye and your imagination. This canvas is not for your husband, wife, or



Quails and Dish, Frances Senska

neighbor, but for yourself, so have courage to fail if necessary.” Her many students have been enriched by working with her, and the impact of her own work continues to stimulate younger artists. Her lifelong interest in the history of her home county led her to help found the Stillwater Historical Society and write, in her later years, a history of the Stillwater valley.

On a mission to modernize, these six renowned Montana-based artists and the works they created—based upon their responses to local land

and society—still resonate today with powerful artistic expression that embraces both personal style and collective connection. By experiencing their works together as part of one exhibition, we are able to see how these pioneering figures influenced each other’s lives and our perceptions on Western art.

The exhibit brings to life the book *Montana Modernists: Shifting Perspectives on Western Art* by Dr. Michele Corriel, which will be available at the YAM store. Corriel is well-versed in writing about art and has been covering Montana for the past 15 years. Her expertise, gained through her Ph.D. in American Art, shines brightly throughout her work as she uncovers seldom heard stories of modernism within the state’s depths.

The YAM will host a reception and curator’s talk featuring Dr. Michele Corriel on Saturday, Jan. 28 at 2:00 p.m. The talk will be followed by a book signing.

The exhibit is open now through June 11, 2023.



Mountain Road, 1998, Gennie DeWeese, (1921-2007). Oil stick on canvas, 83 x 93 inches, Museum purchase (1999.13)



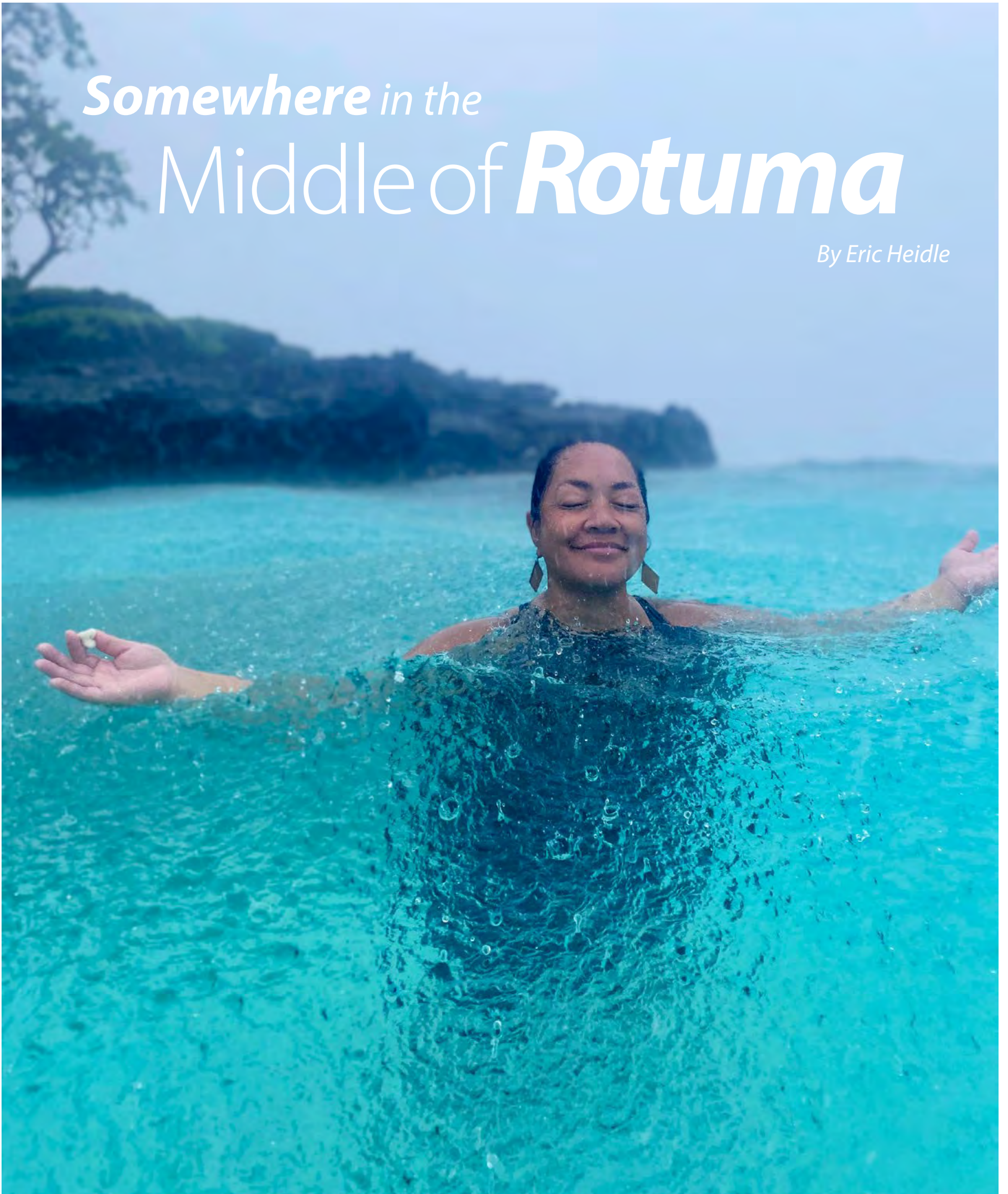
Untitled, Isabelle Johnson. Circa 1920s, Watercolor on Paper, 17.5 x 14.75”, Gift of Isabelle Johnson Estate



Village in Winter, Bill Stockton. 1993, Yellowstone Art Museum

Somewhere in the Middle of **Rotuma**

By Eric Heidle



Kathy Weber-Bates swimming at the sacred island of Hatana, moments after discovering a heart-shaped coral.

It warmed all the way up to -4 on the December day I spoke with Kathy Weber-Bates about the South Pacific island of Rotuma, each of us thinking it sounded pretty inviting right about now. For me, Rotuma also sounds the way lots of people who've never been to Montana talk about it: it's far away and word is, it's very beautiful. For Kathy, who was born and raised in Montana and who'd never been to Rotuma until March of this year, the island is, in profound ways, simply home.



Kathy Weber-Bates hiking Waterworks Hill Trail in Missoula with her daughter Isalei and son Kavika.

Born in a garage in Stevensville—more on that in a bit—to American Peace Corps volunteer Jerry Weber and Rotuman Lusie Samuela, Kathy grew up in Montana but with the culture and viewpoint of her ancestral homeland always in the background. Her mother sang songs to Kathy and her siblings in Rotuman and taught them to see the world through Rotuman eyes, but chose to raise her kids as Americans to prioritize their education and future success. The tenuous threads of Rotuman language, geography and family ties can all become endangered in a cultural diaspora, but for Kathy preserving and participating in her family's history began with a well-timed—and very long-distance—phone call.



Rotuma Project cofounders Kathy Weber-Bates and Jonathan Fong

Kathy's cousin Jonathan Fong, a prominent Rotuman videographer living and working in Fiji, contacted her to ask if she'd be interested in partnering with him in an effort to document Rotuman culture through moving images. The two had led oddly parallel lives growing up, both choosing to work in film and graphic design with a love for storytelling—skills ideal for preserving and honoring the place they'd come from. And though Jonathan lived "only" 350 miles from Rotuma, he'd never been there either. For Kathy, whose communications firm works with nonprofits and others, her skills and interests were ideally suited to documenting the landscape and people of her homeland. As a seasoned journalist who has taught video storytelling at the University of Montana School of Journalism, Kathy was inspired by the idea of using her professional skills to somehow contribute to her island home. "That sounds fascinating," she thought at the time, "especially for Rotuman descendants who can't get back to Rotuma."

It was compelling for personal reasons, too. Her brother unexpectedly passed away from cancer in 2020, as had her mother in 2017. At the end of her life, Kathy's mother, Lusie, wished to be surrounded by large photos of Rotuma and the sounds of its music, which were perhaps more comforting than the pain medications she was receiving. Kathy now knew she had to go to Rotuma not just for herself, but for her family as well, and help create what would become The Rotuma Project. "It wasn't just a bucket list item," she remarks. "I was on a mission." So she and Jonathan began planning their first trip. But getting there was no casual undertaking.

To call Rotuma remote is an understatement. The island lies 1,500 miles north of New Zealand and 2,000 miles east of Australia. Put another way, if you could charter a direct flight from Kathy's home in Missoula, after six hours and 3,000 miles you'd be over the Big Island of Hawaii—and only halfway to Rotuma. Typically, visitors fly to Fiji and then hop a shorter flight north to Rotuma itself.

But no amount of distance would've kept Kathy from going. "It's a responsibility that I know I have." Once there, she and Jonathan met and stayed with family members and began touring the island. Only 9 miles wide and 2 miles tall (about the size of Billings), it doesn't take long to visit every corner of Rotuma. But each had significance for Kathy; she was able to see where her mother was born and lived, and every stop was an education on the Rotuman way of life. The island is only partially electrified; many people often share generators to recharge cell phones, and refrigerators are rare. "On the flip side of that," Kathy notes, "Everything we ate was organic and fresh." The land and sea provide much of the residents' diet, just as they have for generations, and Rotumans' connection to place runs very deep.

It's a connection threatened not just by people leaving Rotuma for better opportunities, but by the Pacific's changing weather. Kathy

talks about how Rotuma is experiencing storms of increasing intensity which are altering its coastlines, none of which the small island can afford to lose. "For our people and our culture, every story, every family, every dance, every chant is connected to the land. So to say that your homeland will no longer be around due to climate change is an existential threat to culture." Even Rotuma's distinct language is threatened, which is why Kathy's now learning to speak it as she and Jonathan document its use. "The UN designated the Rotuman language one of the most endangered Indigenous languages on Earth, and that's my mother tongue."

Watching a place you love undergo change is something that's become a familiar refrain here in Montana, too. I asked Kathy what Rotumans living in the middle of the Pacific might have in common with people living here in the heart of North America. She immediately touched on a shared love of the land. "Montanans, we're outdoor people; we feel good when we're spending time outside." She noted that her parents had found a particularly obvious connection between life in Rotuma and in Montana. "One of their favorite things to do was going fishing together at Georgetown Lake. My mother was an excellent fisherwoman, and that came from growing up fishing with her dad in Rotuma."

Kathy noted another kinship Montanans have with the people of the island. "We're neighborly and Rotuma is rural, and neighbors help neighbors." The kind of mutual support found in rural communities seems to be universal, and she compared civic projects there to raising a barn in Montana. "You need a hand to put a thatched roof up, and the whole community pitches in."

In fact, Kathy was born into this spirit in the most literal way possible, when her parents first settled in Stevensville. "That's how I came into the world. My folks were building a little ranch and the only thing done at the time was the garage. My brothers and sister had to run two miles down the road to the find the neighboring rancher and say, 'My mother's having a baby!' The neighboring rancher cut my umbilical cord, and if that's not being neighborly and pitching in..."

This extends to another quality Montanans and Rotumans share: "Most people don't get too wrapped around the axle," Kathy notes. "People are pretty light-hearted, and I find Montanans to be similar; we don't get too bent out of shape over our differences. We'll have a beer together and find common ground."

Kathy speaks about another benefit of becoming more involved in South Pacific culture as she's taken part in the work of the Oceania Leadership Institute, which seeks to promote leadership skills derived from Polynesian cultures. "There are specific ways for mediating conflict that are cultural to us. The idea is to not hide away our Pasefika culture and assimilate, but rather to bring these values to your workplace; bring that heritage to your style of leadership." These values help strengthen Kathy's work back home, where she's often collaborating with many people and organizations to accomplish ambitious goals. Each year now, a bit of that wisdom from a world away finds itself at work in a cow pasture somewhere in the middle of Montana—Kathy's one of the core team members of the Red Ants Pants Music Festival in White Sulphur Springs in July.

Meanwhile, Kathy recently returned from a second trip to Rotuma where she and Jonathan captured more of the 360-degree immersive videos which are his specialty, and their purpose and passion shines through. Whether you're a native-born Rotuman, of Rotuman ancestry, or just an interested third party in a very cold, rural part of the Big Sky, seeing footage of these places and hearing the music that's made there speaks with quiet force. It's the sound of generations of Rotumans, living and otherwise, softly speaking that this place still survives.

"Am I hearing the whispers of some of our ancestors as I go forward on this project along with my cousin?" Kathy reflects for a moment. "We both have remarked on a couple of occasions that this is what we were meant to do. And, we feel blessed and grateful to be able to contribute our small part to documenting and perpetuating our Indigenous island culture."

Visit the the Rotuma Project at <https://therotumaproject.com/>



Arts Learning



Photo courtesy of Adobe Stock.

Elevating Teaching Artistry in Montana

Teaching artists are those professional working artists who typically, in addition to maintaining their own studio practice, provide arts learning opportunities to students of all ages and in a wide variety of settings. Though sometimes fulfilling arts education gaps by working year-round in school settings, most teaching artists provide shorter term residencies through single or multi-day visits. In this way, visiting artists play an important role in enhancing the curriculum while working in partnership with certified classroom or arts educators or with school-wide teaching teams centered on arts integration. They may also serve the school community through after-school programs offered by school districts or nonprofits. In the broader community, teaching artists provide robust arts learning experiences through programs developed for older adult learners, families, incarcerated adults or youth, veterans and others.

To meet a long-standing goal, MAC's education program staff will be centered on advancing the work of, and support for, Montana's teaching artists in the year ahead. In beginning that work, MAC invites teaching

artists across the state—including those working through one of the states' nonprofits, or as members of performance ensembles and the like—to join in a MAC-sponsored virtual meeting for teaching artists on **Wed., Jan. 25 at 3:00 p.m.**

As a developing community of practice, subsequent meetings for teaching artists will be determined. **To register**, visit art.mt.gov/teachingartists; to express future interest if the initial date does not align with your schedule, please contact Monica.Grable@mt.gov.

In addition to participating in the teaching artist community of practice, MAC invites all teaching artists working in Montana to join our Teaching Artist Registry by completing the designated form found at **art.mt.gov/teachingartists**. For guidance, questions or further information, contact Monica Grable, MAC's Arts Education Director, at 406-444-6522 or by email at **Monica.Grable@mt.gov**.

TAG, You're IT!

By B. J. Buckley

Incredibly Talented Important Teammate Teaching Artists, did you know that there is a national organization just for you? Teaching Artists Guild (TAG) is a practitioner-led community which raises the visibility and development of artists who teach. Its mission is to be/amplify the voice of the teaching artist, communicating the depth and breadth of work that teaching artists provide our educational systems and wider communities. It offers a number of wonderful resources on its website, <https://teachingartists.com/>, to help teaching artists promote themselves; connect with other artists, schools and arts organizations; and find opportunities for jobs, educational, social and artistic resources, and further training in their field.

Last spring, through the support of the Nebraska Arts Council as a regional reporter, I attended TAG's first national conference online, Our Shared Future. This 3-day conference included beautiful, inspiring and energizing presentations and performances by teaching artists and their students from across the U.S.; panel discussions and breakout groups led by working TA's; directors of national and regional arts organizations, educational and training programs; and regional partners who support teaching artistry in various ways. (A link to the visual, verbal, and musical responses generated by conference participants appears on the TAG website.)

TAG recognized that the ongoing pandemic had left a majority of teaching artists abruptly and often disastrously disconnected from their paying jobs, performance, exhibit and reading spaces; from their communities of fellow artists and even from their personal artistic practice; from their audiences; and from many more intangible sources of support. Part of the conference's purpose was to help reestablish those connections in the short term, and to solicit input on what artists will need going forward.

In a series of online Regional Listening Tours prior to the conference, TAG also became aware that they were not reaching a large cohort of

teaching artists, especially rural artists, who live and work in the vast geographic middle of the U.S.—the “flyover country” of the Midwest, the Rocky Mountain West and Southwest. Extending TAG's presence, tools and support into those areas has become a priority focus.

To assist in that goal, a number of conference attendees from those target areas were asked to become members of an expanded National Advisory Committee. I was one of those folks, and I was delighted to accept. In my NAC role, I participate in regular collaborative meetings where TAG's current and future goals, programming, resources and funding efforts are shaped.

All NAC members also serve on one or more committees, each with a specific task and focus. I am on the Advocacy Committee, and my task is to assist in putting Montana and the rest of the Central Rocky Mountain Region “on the map”, and I mean that quite literally.

Your connection to TAG begins by visiting their website, <https://teachingartists.com/>, and clicking on ASSET MAP—the “asset” being YOU. This is really important, as the Montana Arts Council is also hoping to establish an up-to-date and wider, mutually supportive connection with as many Montana artists in all disciplines as possible (see above article).

In completing the free TAG Map signup, you can post your photo, arts discipline, web/social media sites, contact information, professional/ personal biography, and information about your experience in the field. Once you finish, you get a dot on the map which other artists, organizations, schools, etc., can click for a brief introduction to you and your amazing skills. You'll notice that right now, Montana only has three dots. We definitely want to change that!

So please go do that right now. Then spend a little time exploring the exciting TAG website. And please feel free to contact me—I'm on the Map! and email is best—with thoughts, suggestions, ideas and dreams about how I and TAG can be a more effective advocate for all of us in our beautiful Western states.

New Artists in Schools and Communities (AISC) Grant Opportunities

Two MAC grant programs, both under the Artists in Schools and Communities (AISC) umbrella, benefit learners across arts disciplines and age groups, and through a wide variety of educational settings across our state. **New guidelines are currently available at art.mt.gov/aisc, for the following 2023 opportunities:**

AISC Residencies

The AISC Residencies grant connects learners of all ages and abilities with professional teaching artists through a diversity of learning formats and settings. Residencies range from a couple of hours to months-long experiences and may engage one or several guest artists working with a single core group of learners or with multiple groups, all sharing the key components of experiential learning, a depth of knowledge gained and a strong emphasis on the process of art creation. Because of this emphasis, activities under the AISC Residencies grant category must include hands-on learning.

Key items to note:

- Applications are accepted within a request range of \$2,500 to \$10,000.
- A 1:1 match is required, with a 2:1 match offered for new applicants in this category and for Class C or Tribal schools.
- Applications are DUE March 15 at 5:00 p.m. for projects taking place between July 1, 2023 and June 30, 2024.

AISC Experiences

The AISC Experiences grant program offers financial support of arts learning activities in three categories:

- Direct engagement with guest artists for a virtual or in-person session that may or may not include a hands-on learning component
- Purchase of tools, supplies or small equipment to support experimentation with new arts media and methods
- Transportation to support first-hand experiences with art or artists

AISC Experiences is designed to engage learners as audience members, viewers and artists through activities that plant a seed of inspiration, proving both foundational and transformative.

Key items to note:

- Applications are accepted within a request range of \$250 to \$2,500.
- A 1:1 match is NOT required.
- Applications are accepted multiple times per year, with a next deadline of April 5 at 5:00 p.m. for projects taking place between June 1, 2023 and Oct. 31, 2023.



Poetry Out Loud

By Monica Grable

Montana Poetry Out Loud's 18th program year is underway across the state. Administered by Montana Arts Council staff and supported by the National Endowment for the Arts and the Poetry Foundation, MAC joins state and jurisdictional arts agencies across the nation in engaging high school students in this premier poetry recitation competition.

In every state, participating high school students will have chosen poems for recitation from an anthology of more than 1,000 works from throughout history, including those by acclaimed contemporary poets. These are poems that students are drawn to, find relevance in, or that speak to them personally. Once poems are chosen, students undertake the work to elevate their poetry recitations beyond standard memorization to a high degree of personal connection and oratory performance. Along the way, students find their voice and make the poem their own, resulting in remarkable recitations that belie their years.

Classroom or club-based contests and schoolwide competitions will take place by the end of January. From these, top finishers will be advancing to mid-February regional-level events. Interested students whose schools are not participating as such are welcome to compete on their own at a designated regional competition.

From each regional event, top finishers will advance to the Montana State Finals, set to take place at the Grandstreet Theatre in Helena on March 11. There, one competing student will emerge as Montana's Poetry Out Loud champion and go on to represent our state at the National Poetry Out Loud Finals in Washington, D.C. May 8-10, 2023.

At State Finals, the top finisher receives \$200 and \$500 in poetry resources for their school, along with an all-expense-paid trip to the Poetry Out Loud National Finals; the runner-up receives \$100 and \$200 in poetry resources for their school. State champions going on to the National Finals will compete for a total of \$50,000 in prizes.

The entire statewide poetry community comes together to support students in Poetry Out Loud. Writers from across Montana graciously support the program by serving as workshop leaders and judges; educators and poetry enthusiasts serve as volunteers and guest artists' performances deepen the experience for audience members and participants alike. If interested in participating as a student competitor, as an educator leading a school-based program, or to volunteer to assist with regional or state finals events, please contact Monica Grable at Monica.Grable@mt.gov or by phone at 406-444-6522.

To access up-to-date information on Montana Poetry Out Loud events, visit <https://art.mt.gov/pol> and to access the anthology or learn more about the Poetry Out Loud program, visit the NEA's POL page: <https://www.poetryoutloud.org>.



Liz Chappie-Zoller with 2022 MAP Artists. Photo courtesy of Liz Chappie-Zoller.

Top Ten Reasons for Becoming a MAP Artist

By Liz Chappie-Zoller

I've been a Certified Montana Artrepreneur Program (MAP) Coach (and a Certified MAP Artist, too, of course) for the better part of the last decade. I'm also a full-time working artist in mixed media and painting, with a studio north of Three Forks. My art journey, beginning as a MAP student in 2013, and as a MAP coach since 2014, has been full of challenges and rewards. In this piece, I'd like to tell you about my experiences with this deeply rewarding program.

Although there are many art marketing courses available online, there is nothing that comes close to the rock-solid strength of participating in MAP in person. From my years of experience, present company included, the enthusiasm among MAP artists is absolutely contagious.

Although the State of the Arts publication highlights MAP regularly, **MAP artists are often the program's most enthusiastic supporters.** Most artists find out about MAP through word of mouth, in conversation with another artist who has gone through the program. That said, if you've ever met a MAP artist, you will find that person to be very cognizant of who they are as a working artist and where they're going with their business of art—with kudos given to MAP for providing a solid framework for their success.

Let's be honest here: When someone we know and admire recommends something they found to be useful in attaining their success, we're much more likely to pursue a similar path, right?

And so it's been for MAP.

Here is a program written for artists, a MAP full of endless possibilities and potential, accessible on every level, that teaches artists a full program of step-by-step, how-to marketing tools with which any artist—any entrepreneur, any ARTrepreneur!—can develop and build their business of art.

Throughout my years of coaching and in every cohort, I've found that we artists already have a sense of what needs to be done, versus what we're actually messing around with, trying to do on our own (and mostly by ourselves). That's where MAP comes in. Of course, one can complete the MAP coursework and go no further than knowing, again, what they "should" be doing for a successful and sustainable art career. But because MAP offers such rich, doable potential—why would an artist *not* want to put this comprehensive and useful knowledge to work for them?

In MAP, success in one's business of art is defined by the artist themselves, with nothing cookie-cutter or one-size-fits-all about the process. Each individual, MAP-modeled business of art is—very importantly—meant to be sustainable, but most importantly, this program supports the artist doing the art they love. Not what sells. Not what anyone else thinks you should (dreadful word, isn't it?) do.

You might be asking a common question about the program: is MAP an incubator or a launch pad for an artist?

The answer is **"YES"** to both. Because both emerging and more established artists are great MAP candidates. Here's why:

Maybe we're emerging artists, not quite able to do as much with our art up to this point as we'd like, so we haven't developed a cohesive body of work yet, but we feel like we know where we're heading. Maybe we just like to make art and haven't explored the possibility that it's a potentially viable source of income. Maybe we've never been tasked with creating the words to communicate our stories to others—how our art fills our hearts and lights our brains on fire. Maybe we're just now getting back to art (c'mon, be honest, it's always been one of our very first loves) due to life circumstances. We had mortgage payments, children, I-like-to-eat/have-to jobs, but maybe now we've gotten our degree, we're taking our creative

talents seriously, at last—or we’re finally empty nesters with time for ourselves—just for a few examples. For these artists, MAP serves as a wonderfully well-structured, supportive and informative incubator.

More established artists are wholly developed in their work, with a cohesive body of work, recognizable in their style and subject matter. They launch as soon as they get their proverbial ducks in

a row—or in this case, their MAP toolbox completed—with all 35 marketing tools meeting the goals and standards for which they were developed. This happens when our Certified MAP Artists have done the MAP work for themselves. They’ve created the marketing tools for their very own small businesses of art. They’ve found their target markets. And they’ve gotten their work in front of the people who want to own it. This is when MAP acts as a launch pad.

So with that introduction, here are my Top Ten Reasons to Become a MAP Artist—takeaways from MAP, my wonderful MAP Artists and my very fortunate years of MAPping “the Artists’ Way”:

- 1 MAP offers a solid framework of getting from A to Z, with something to learn from every letter (lesson) in between. This program is extremely well-organized and very thorough, a great example of “you don’t know what you don’t know”—until you do. Then, you can’t unsee what needs to happen next.
- 2 Artists have a wicked habit of trying to do everything at once. And then stalling out. Because now we’re in overdrive, and overwhelmed—which is not an efficient nor an effective way to approach anything resembling a viable business model. Think about eating an elephant one bite at a time; that is the “doable” way one tackles—and succeeds at!—MAP.
- 3 Cohorts are small enough for each artist to be seen and heard, and big enough to create and maintain their own dynamic group momentum. The ideal classroom environment for MAP is one in which each artist feels a part of the whole, yet respected for their individuality, and safely seen and heard. You cannot get this online. Period. But it does happen in a MAP cohort!
- 4 MAP workshops are set dates on the calendar so that participating artists are able to plan their lives around the MAP schedule. Workshop sessions, provided materials and meeting locations are predetermined, so that artists can fully commit to the experience. It starts in the fall and completes within about a four-month timeframe, keeping the learning momentum moving forward. This schedule also allows for completion of one’s toolbox for certification in the spring, and in time for the summer show season.
- 5 Each MAP workshop weekend builds on the next: Discovering Your Story, Showing Your Story, Telling Your Story and Funding Your Story. Each participant completes the program with a comprehensive understanding of how to develop and maintain a sustainable business of art!
- 6 Each MAP Workshop “Starts with Art,” a practice in which each artist speaks to the cohort about their art, showing an example of current work while telling a concise story of themselves as artists: introducing themselves, telling why they make their art, a bit about their process, where they can be found, and ending with an Ask. By the end of the MAP year, each artist is well-accomplished at speaking confidently about themselves and their art.
- 7 Community. Artists create in isolation. MAP cohorts are like finding your tribe—fellow creatives on artistic journeys similar to your own, who speak the same creative language of exploration and discovery. The friendships and relationships one builds during the MAP year, and afterwards while working towards Certification, last for years, and even lifetimes.
- 8 Certification. Each MAP Artist is encouraged to complete their MAP toolbox and have it certified by a panel of MAP judges, to make certain it is the most useful toolbox full of marketing potential possible, up to MAP standards, and meeting the goals for each tool, so the artist is in the best position to launch their successful and sustainable business of art!
- 9 Value. MAP tuition is very reasonable and an incredible value. The Montana Arts Council contributes greatly to this program and makes it accessible to all with their support.
- 10 Montana. We live in the Last Best Place. We are a state full of wonderfully creative citizens who celebrate our lives in the storied and historic great American West, a land filled with outstanding beauty and potential. Montana Arts Council and MAP are two resources here for you. Sign up today at art.mt.gov/MAP. I believe you’ll find it as inspirational and enlightening as all of Montana.

Montana Artrepreneur Program Invites Applications

In 2023, at least one cohort of MAC’s business development program for artists of all disciplines, the Montana Artrepreneur Program (MAP), will be offered; plans are currently underway for a fall 2023 program cohort to take place in partnership with the Lewistown Arts Center, with a potential second cohort currently under consideration in Northeast Montana. The 2023 MAP application will open by Feb. 1 and will close May 1; to access the application, visit art.mt.gov/apply. To learn more about MAP, see the accompanying article by veteran MAP coach Liz Chappie-Zoller, visit art.mt.gov/map, or reach out to MAP Director Monica Grable, at Monica.Grable@mt.gov or 406-444-6522.

Winter Calendar 2023

































Bigfork

Bigfork Art and Cultural Center	 Exhibition: Bruce Miller, Photographer	Dec 15-Feb 28	Daily	baccbigfork.org	Free
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Big Sky

BASE Community Center	 Library Program - Storytime	Nov 28 -Apr 23	10:30 AM		Free
Warren Miller Performing Arts Center	 Brooklyn Rider & Magos Herrera	January 21	7:30 PM	warrenmillerpac.org	\$20+
	 International Guitar Night	February 7	7:30 PM		\$20+
	 Planet Money Live	February 11	7:30 PM		\$20+
	 Memphis Jookin: The Show	February 25	7:30 PM		\$20+
	 The Three Musketeers	March 5	7:30 PM		\$20+
	 James Sewell Balet & The Ahn Trio	March 11	7:30 PM		\$20+
	 Taikoproject	March 16	7:30 PM		\$20+
	 Jitro Dzech Grils Chior	March 25	7:30 PM		\$20+
Big Sky Chapel	 Candide's Voltaire	February 22	7:30 PM	baroquemusicmontana.org	Free

Billings

Alberta Bair Theater	 Soul Street Dance: Talkin’ it to the Streets	January 20	9:30 AM & 12:30 PM		\$6
	 Dreamers	January 22	7:30 PM		\$22+
	 Fiddler on the Roof	January 24	7:30 PM		\$57+
	 In the Year of the Boar and Jackie Robinson	January 30	9:30 AM & 12:30 PM		\$6
	 Billings Symphony ‘The Spirit Awakens’	February 11	10:30 AM & 7:30 PM		\$15+
	 Legally Blonde - The Musical	February 15	7:30 PM		\$52+
	 Kathy Mattea & Susy Bogguss: Together At Last	February 18	7:30 PM		\$37+
	 The Kingston Trio	February 19	3:00 PM		\$45+
	 Parsons Dance	February 22	12:30 PM & 7:30 PM		\$27+
	 Brian Regan	February 25	8:00 PM		\$45+
	 The Acting Company: The Three Musketeers	Febraury 28	9:00 AM & 7:30 PM		\$17+
	 Shen Yun Performing Arts	March 4 & 5	2:00 PM & 7:30 PM		\$80+
	 The Boy Who Grew Flowers	March 7	9:30 AM & 12:30 PM		\$6
	 Jason Isbell and The 400 Unit	March 11	7:30 PM		\$75+
	 Ahn Trio & James Sewell Ballet	March 14	7:30 PM		\$22+
	 Harlem Quartet	March 28	7:30 PM		\$17+
Yellowstone Art Museum	 A Russell Chatham Day	July 1-Jan 22, 2023	Daily	artmuseum.org	\$6+
	 Jane Waggoner Deschner: Remember me	Sept 11-Jan 15, 2023	Daily		\$6+
	 Global Asias	Oct 13-Jan 15, 2023	Daily		\$6+
	 Master Printer: Robert Blackburn	Nov 10-Jun, 2023	Daily		\$6+
	 The Montana Modernists	Jan 5-Jun 8, 2023	Daily		\$6+
Lincoln Center Auditorium	 Family Concert: M is for Music	January 14	4:00 PM	billingssymphony.org	Free
Billings Depot	 Albion Quartet	February 23	7:30 PM		\$20+
St. Patrick Co-Cathedral	 The Test of Time: A Chorale Concert	March 4 & 5	3:00 PM & 7:30 PM		\$30+
Faith Chapel	 Billings Symphony ‘South Pacific in Concert’	March 10	7:30 PM		\$15+
Babcock Theatre	 Wyoming Baroque: Heroes and Heroines	March 30	7:00 PM		\$20+
Crooked Line Studio	 Watercolor Wednesday with Dan Granger	January 11, 18, 25	5:30 PM	crookedlinestudio.com	\$8
	 Mixed Media Meet Up	January 12, 19, 26	6:00 PM		\$10
	 Painting 102 with Carolyn Thayer	January 12, 19, 26	6:00 PM		\$225
	 Open Art	January 13, 16, 20, 23, 30	10:00 AM & 6::00 PM		\$8
	 Open Oil	January 13, 20	1:00 PM		\$10
Cisel Hall, MSU Billings	 Con Tre Violini	January 9	7:30 PM	baroquemusicmontana.org/	\$5+

Bozeman

Willson Auditorium	 Bozeman Symphony - The Young Person's Guide to The Orchestra	February 11	10:30 AM & 1:00 PM	bozemansymphony.org	Free
	 Bozeman Symphony - Firebird & Mozart’s Violin Concerto	February 25 & 26	7:30 PM & 2:30 PM		\$29+
	 Bozeman Symphony - Poulenc’s Gloria & A Funk	March 25 & 26	7:30 PM & 2:30 PM		\$29+
The Emerson	 Nature's Best Hope	January 6	7:00 PM	theemerson.org	Free
Museum of the Rockies	 Marvelocity: The Art of Alex Ross	Jan 28-Apr 30	Daily	museumoftherockies.org	\$10.50+
The Ellen Theatre	 The Year of the Dog	January 4	7:00 PM	theellentheatre.com	\$9.25+
	 Into the Woods	February 3-5, & 10-12	3:00 PM & 7:30 PM		\$100+
	 Int’l Guitar Night 2023	February 8	7:30 PM		\$29.50
	 Kathy Mattea & Suzy Bogguss - Together At Last	February 17	7:30 PM		\$56.75
	 Pecha Kucha 38	February 21 & 22	6:40 PM		\$5.50+

Bozeman Art Museum		The Korshak Collection	Jan-Apr, 2023	Daily	bozemanartmuseum.org	Free
Rockin'TJ Ranch		Valentine's Day with the Dueling Pianos	February 14	6:30 PM	rockingtjranch.com	\$75
The Elm		Dirtwire	January 7	8:45 PM	logjampresents.com	\$25+
		Lainey Wilson	January 19	8:00 PM		\$26+
		Kitchen Dwellers	February 3 & 4	8:00 PM		\$27.50+
		Big Richard	February 10	8:00 PM		\$22+
		Zoso	February 11	8:00 PM		\$25+
		Magic City Hippies	February 14	8:00 PM		\$20+
		Margo Price	February 17	8:00 PM		\$30+
		The Motet	Febaruary 24	8:00 PM		\$25+
		Twiddle	March 5	8:00 PM		\$26+
		Dopapod	March 7	8:00 PM		\$22+
		Ani DiFranco	March 22	8:00 PM		\$35+
		Theo Katzman	March 31	8:30 PM		\$27.50+
Live from the Divide		Audrey Hall - The Delicate and Fierce Art of Reinvention	January 14	7:00 PM	livefromthedivide.com	\$35
		Willis Alan Ramsey with special guest Robert Cline, Jr.	January 20 & 21	8:00 PM		\$65
		Chuck Cannon	January 27	8:00 PM		\$35
Old Main Gallery & Framing		Con Tre Violini	January 12	7:30 PM	baroquemusicmontana.org/	\$5+
Cikan House		Nouvelles Variations De Divers Airs	January 25	7:30 PM		\$5+
Peace of Christ Community Church		Candide's Voltaire	February 11	7:30 PM		\$5+



Butte

The Motherlode Theatre		Bachelors of Broadway	January 10	7:30 PM	buttearts.org	\$70+
		The Travis Anderson Trio	January 27	7:30 PM		\$15+
		Frisson Ensemble	February 16	7:30 PM		\$15+
		Our Planet	February 19	4:00 PM		\$70+
		Youthful Exuberance!	February 25	7:30 PM		\$15+
		Ireland with Michael: Live	March 14	7:30 PM		\$70+



Columbus

Community Congregational Church		Candide's Voltaire	February 12	2:00 PM	baroquemusicmontana.org	Free
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Dillon

Dillon Concert Association		Frisson Ensemble	February 17	7:30 PM	facebook	\$6+
		Backtrck Vocals	March 20	7:30 PM		\$6+

Eureka

Sunburst Arts & Education		The Lucky Valentines	January 15	2:00 PM	sunburstarts.org	Free
		Dr. Daylight's Jazz Co	February 18	7:00 PM		Free
		Men of Worth	March 10	7:00 PM		Free

Fort Benton

Ft Benton Elementary School Auditorium		Dr. Daylight's Jazz Co	February 13	7:00 PM	fortbenton.com	\$15
		Philip Aaberg	February 28	7:00 PM		\$15
		Lucky Valentines	March 28	7:00 PM		\$15

Glasgow

Glasgow High School		A Band Called Honalee	February 7	7:00 PM		\$20
		Baroque Music Montana	March 14	7:00 PM		\$20

Great Falls

The Historic Mansfield Theater		Journeys	January 21	7:30 PM	greatfallsmt.net	\$10+
		Dan Miller Cowboy Review	January 31	7:00 PM		\$15+
		Celtic Airs	February 11	7:30 PM		\$10+
		Forever Simon & Garfunkel	March 22	7:30 PM		\$15+
		Youth Orchestra Spring 2023	March 26	3:00 PM		\$5+
Paris Gibson Square Museum of Art		A Thoughtful Response w/Great Falls Symphony	January 26	5:30 PM	the-square.org	\$15+
CM Russell Museum		Charlie's March Roundup	March 17-18	Daily	cmrussell.org	Free
Great Falls History Musuem		The Poletto Collection: A Montana Icon	January 14	1:00 PM	greatfallshistorymuseum.org	Free
		A Day at the Ozark with Historian Ken Robison	February 11	1:00 PM		Free
		Shifting Perceptions of Western Art	March 11	1:00 PM		Free
The Newberry		Windward	January 6	7:00 PM	thenewberrymt.com	\$35
		Otherwise	January 10	7:30 PM		\$22.50+
		Casey Donahew	January 11	7:00 PM		\$30.60

Winter Calendar 2023

	🎵	Wes Urbaniak and the Mountain Folk	January 19	7:30 PM	Free
	🎵	Warrant	January 25	7:30 PM	\$48+
	🖼️	Chefs, Champagne & Art	February 3	6:00 PM	50+
	🎵	Zoso	February 9	7:30 PM	\$22.50+
	🎵	90's Night	February 11	7:30 PM	\$49.50+
	🎵	Mostly Mozart	February 17	7:00 PM	\$35
	🎵	Noah Guthrie	February 23	7:30 PM	\$18+
	🎵	Titus Andronicus	March 7	7:30 PM	\$18+
	🎵	Soulfly	March 14	7:30 PM	\$25.20
	🎵	Yam Haus	March 28	7:00 PM	\$18+
	🎵	Triple Czech	March 31	7:00 PM	\$35

Hamilton

Hamilton Performing Arts Center	🎵	Naturally 7	January 28	8:00 PM	bitterrootperformingarts.org	\$42+
	🎵	The Suffers	March 4	8:00 PM		\$42+
	🎵	Lunasa	March 25	8:00 PM		\$42+

Helena

Lewis and Clark Library	📖	A Survivor's Account of the Custer Creek Train Wreck by Bill Jones	January 12	6:30 PM	mhs.mt.gov	Free
	📖	Birthing the West: Mothers and Midwives in the Rockies and Plains	January 26	6:30 PM		Free
The Myrna Loy	🎭	Ruler	January 12	7:30 PM	themyrnaloy.com/	\$15
Helena Civic Center	🎵	Cheng2 Duo	January 19	7:30 PM		\$25
	🎵	Seffarine	February 2	7:30 PM		\$25
	📺	Saturday Night Live	March 15 & 18	7:30 PM		\$25
	🎵	Emma Donavan and the Putbacks	March 30	7:30 PM		\$25
	🎵	Masterworks III: Liszt & Also Sprach Zarathustra	January 28	7:30 PM	helenasymphony.org	\$15+
	🎵	Tommy Emmanuel, CGP	February 21	7:00 PM		\$35+
	🎵	Masterworks IV: Tchaikovsky's Violin Concerto & Fourth Symphony	February 25	7:30 PM		\$15+
Saint Paul's United Methodist Church	🎵	Masterworks V: Pianist Claire Huangci Returns with Rachmaninoff	March 25	7:30 PM		\$15+
	🎵	Symphony Kids III: But the Music Spoke... Beethoven's Story	February 4	10:00 AM		Free
	🖼️	Artist Talk: Trancend with Rae Senarighi and Transilience	January 20	6:00 PM	holtermuseum.org	Free
The Holter Musuem of Art	🎵	Candide's Voltaire	February 9	7:30 PM	baroquemusicmontana.org	\$5+
Grandstreet Theatre	🎭	Almost Maine	Jan 27-Feb 12	7:30 PM & 2:30 PM	grandstreettheatre.com	\$17+
The Coulter House	🎵	Con Tre Violini	January 8	5:00 PM	baroquemusicmontana.org	\$5+
Lewis and Clark County Fairgrounds	🎵	Made in Montana Tradeshow	March 10 & 11	Daily	madeinmontanausa.com	Free

Kalispell

Wachholz College Center	🎵	The Marshall Tucker Band	January 20	7:30 PM	wachholzcollegecenter.org	\$52+
	📺	National Geographic Live: Rae Wynn-Grant	January 26	7:30 PM		\$41.80+
	🎵	New York Philharmonic String Quartet	January 28	7:30 PM		\$50+
	📖	WCC Speaker Series: Anne Lamott	January 31	7:30 PM		\$56.10+
	🎵	International Guitar Night	February 5	7:00 PM		\$35+
	🎵	An Evening with Branford Marsallis	Febraury 13	7:30 PM		\$58+
	🎵	Glacier Symphony Orchestra Rock Show	February 18	7:30 PM		\$12+
	🎵	Tommy Emmanuel	Febraury 22	7:00 PM		\$35+
	🎵	National Geographic Live: Bryan Smith	February 23	7:30 PM		\$41.80+
	🎵	An Evening with Noah Guthrie	February 25	7:30 PM		\$38+
	📺	Brian Regan	February 26	7:30 PM		\$55+
	🎵	The Suffers	March 3	8:00 PM	wachholzcollegecenter.org	\$33+
	🖼️	WCC Speaker Series: Cey Adams	March 7	7:30 PM		\$31+
	🎵	Voctage - The Corner of Broadway & Main St	March 21	7:30 PM		\$55+
	📺	National Geographic Live: Terry Virts	March 30	7:30 PM		\$41.80+
Hockaday Museum of Art	🖼️	Gateway to Glacier	Nov 4-Feb 4, 2023	Daily	hockadaymuseum.com	Free
	🖼️	Broad Spectrum: Contemporary Quilts	Jan 13-Feb 24	Daily		Free

Lewistown

The Lewistown Art Center	🖼️	K-3 Hands on Art: Fiber Art	Jan 18-Feb 8	3:30 PM	lewistownartcenter.net	\$50
	🖼️	4-8 Hands on Art: Fiber Art	Jan 19-Feb 7	3:30 PM		\$50





























Livingston

The Dulcie Theatre	🎭	Livingston Film Series 2022	January 12	7:00 PM	theshanecenter.org	Free
	🎭	Livingston Film Series 2022	February 9	7:00 PM		\$10+

Malta

Malta High School	 A Band Called Honalee	February 6	7:00 PM		\$20
	 Baroque Music Montana	March 13	7:00 PM		\$20

Missoula

Missoula Art Museum	 Imaging the Sacred: Hall, Roberts, Sweet, Werle	Sept 27-Feb 18	Daily	missoulaartmuseum.org	Free
	 Omnipresent: Photographs From the MAM Collection	Oct 29-Feb 11	Daily		
The Clay Studio of Missoula	 small scale - BIG IDEA: A Workshop with Richard Notkin	February 4 & 5	9:00 AM	theclaystudioofmissoula.org	\$275
The Artists' Shop	 Sarah Angst, Fauna, Fun & Folly	Dec-Jan 2023	Daily	missoulaartistsshop.com	Free
Monk's	 Galentines Feminine Divine Showcase	February 17	8:00 PM	facebook.com/MonksMissoula	\$5
The Top Hat	 Dirtwire	January 6	10:00 PM	logjampresents.com	\$25+
	 Big Richard	February 9	7:00 PM		\$20+
	 The Motet	February 25	8:30 PM		\$25
	 Dopapod	March 8	7:00 PM		\$22+
The Wilma	 Banff Mountain Film Festival	January 12	7:00 PM		\$23+
	 Missoula Strikers 40th Anniversary Celebration	February 3	7:00 PM		\$100
	 Ani DiFranco	March 24	7:00 PM		\$30+
	 Sullivan King	March 26	7:00 PM		\$25+
Missoula Children's Theatre	 Legally Blonde	February 9, 10 & 11	3 PM, 5 PM & 7 PM	mctinc.org	\$5+
	 Red Riding Hood	March 24	3 PM, 5 PM & 7 PM		\$5+
	 The Tortoise Versus the Hare	March 31	5 PM & 7 PM		\$5+
Missoula Community Theatre	 Puffs	January 19-29	2 PM, 6:30 & 7:30 PM		\$20+
	 The Bridges of Madison County	March 9-19	2:00 PM, 6:30 & 7:30 PM		\$20+
Missoula Symphony	 The Mountain that Loved a Bird	January 28	3:00 PM	missoulasympphony.org	\$8
	 Wine, Whiskey and Wisdom	February 19	6:00 PM		\$150
	 Dynamic Duo	March 4 & 5	7:30 PM & 3 PM		\$18+
Zootown Arts Community Center	 Chris Gethard: A Father and the Sun	February 4	7:00 PM	showroom.zootownarts.org	\$18
University of Montana Theatre	 Zootown Cabaret	January 27-28	7:30 PM	umt.edu	TBA
	 Acada Benefit Concert	February 17	7:30 PM		TBA
	 Pride and Prejudice	March 2-5, 9-12	7:30 PM & 2 PM		\$7.50+
University of Montana Music Recital Hall	 Con Tre Violini	January 7	7:30 PM	baroquemusicmontana.org	\$5+
	 Musicians Workshop with Rachel Podger	January 8	10:00 AM		Varies
	 Beethoven's "Serioso"	February 5	7:30 PM	sormt.org	\$10+


Plains

Paradise Hall, Quinn's Hot Springs	 Candide's Voltaire	February 8	6:00 PM	baroquemusicmontana.org	\$5
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Polson

Polson High School	 Dr. Daylight's Jazz Co	February 17	7:00 PM	missionavalleylive.com	\$15
	 Jaca - Clarinet and Guitar Duo	March 10	7:00 PM		\$15




Ronan

Ronan Performing Arts Center	 Legend of the Pioneers - Marty Davis	January 20	7:00 PM		\$15
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Red Lodge

Calvary Episcopal Church	 Con Tre Violini	January 10	7:00 PM	baroquemusicmontana.org/	\$40
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Sidney

MonDak Heritage Center	 Miniature Art Show	Nov 15-Jan 14	Daily	mondakheritagecenter.org	Free
	 A Band Called Honalee	February 10	7:00 PM		\$20
	 Baroque Music Montana	March 17	7:00 PM		\$20

Stevensville

Stevensville Playhouse	 Everybody Hates Edgar	January 20-29	7:30 PM & 2 PM	stevensvilleplayhouse.org	\$12+
	 Gilligan's Island	March 10-26	7:30 PM & 2 PM		\$12+

Whitefish

Great Northern Bar	 Copper Mountain Band with Third Avenue	January 6 & 7	9:30 PM	greatnorthernbar.com	Free
	 The Motet	February 26	8:00 PM		\$20+
Whitefish Theatre Co	 The Med Live: Fedora	January 14	10:55 AM	whitefishtheatreco.org	\$10+
	 Black Curtain Theatre	January 21 & 22	7:30 PM		\$10+
	 Seffarine	February 3	7:30 PM		\$20+
	 The Velveteen Rabbit	Feb 23-26, Mar 3-5	4:00 PM & 7:30 PM		\$10+
	 Accent	March 10	1:30 PM		\$20+

This issue: Home Ground



Day 2: On Home Ground by Tyler Murphy

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